

Los Lobos • Silverchair • Joe Satriani • The Breeders

# Guitar Player



AUGUST 2002

## RUSH REVIVED!

Alex Lifeson  
Fires Up  
Hard Rock's  
Virtuosic Trio

## MASTER CLASS

Johnny Hiland  
on Bending Steel

## BENCH TESTS

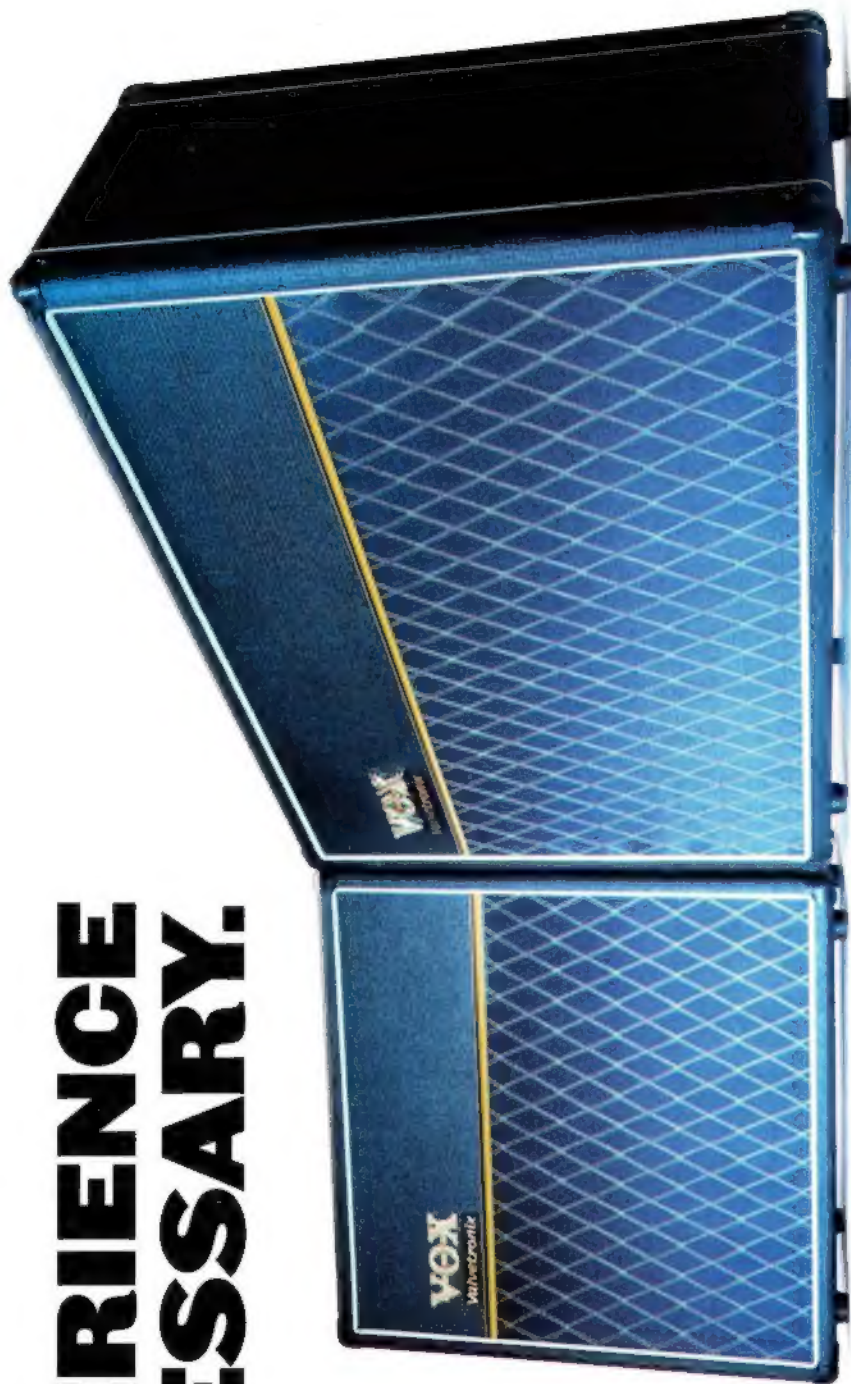
Peavey XXL • Godin Flat Five  
ESP Viper-100 • Digidesign Mbox  
Goodall Concert Jumbo



CMP  
United Business Media



# EXPERIENCE NECESSARY.



**UNTIL YOU EXPERIENCE VOX VALVETRONIX, YOU'LL NEVER KNOW HOW AWESOME A MODELING AMP CAN BE.**

Valvetronix is an entirely new kind of modeling amplifier. Its patented Valve Reactor and REMS technologies give you what you've always wanted in a modeling amp. Versatility and the ABILITY TO RE-CREATE all the subtle nuances and audio details of 16 legendary and sought after guitar amps. BUILT-IN COOL EFFECTS. Carefully crafted models of a closet-full of coveted, classic and popular stomp boxes and effects. And the AUTHENTIC FEEL of classic tube amps. **EVERYTHING ELSE IS JUST MAKE-BELIEVE.**







**CONTACT!**

**ERNE BALL**  
GUITAR STRINGS  
[www.ernieball.com](http://www.ernieball.com)



# INNOVATIVE



"The **Yamaha UD Stomp** does it all, and then some! It has allowed me to throw away my old refrigerator rack. Yeah!!"

**Allan Holdsworth**

The world's first stompbox to feature 8 individual modulation/delays in one!



# INGENIOUS



"The **Yamaha AG Stomp** out-performs everything and is a quick 30-second stage set change!"

**Adrian Legg**

The world's first acoustic guitar stompbox to feature microphone modeling!



# INVENTIVE



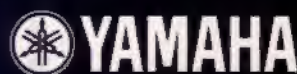
"I've recorded with the **Yamaha DG-Stomp** on my last two instrumental albums and have used the unit in a live performance setting. It worked out great!"

**Phil Keaggy**

The world's most authentic sounding digital guitar preamp with effects!



BEYOND TONE  
www.yamahaguitars.com





# D'Addario® & friends



## PAT METHENY

His style is instantly recognizable.

His sound is as diverse as any in guitar history.

*His strings of choice – D'Addario.*

Hear D'Addario XL strings on the new Pat Metheny Group

Warner Brothers release, *Speaking of Now*.

[www.patmethenygroup.com](http://www.patmethenygroup.com)



**D'Addario**  
*the Player's Choice*



I hear the train a comin'; it's rollin' 'round the bend,  
And I ain't seen the sunshine since I don't know when.  
I'm stuck in Folsom Prison and time keeps draggin' on.  
But that train keeps rollin' on down to San Antone.

— recorded live behind bars on a model D-28, Folsom Prison, 1968



**Martin & Co.**  
EST. 1833  
AMERICA'S GUITAR®

Music history. Martin history.™



If you can only buy one  
revolutionary, web-enabled,  
great sounding, jam-along,  
digital modeling guitar  
doohickey this year,  
make it **GuitarPort.**



[www.Line6.com](http://www.Line6.com)

**LINE** 6

"The coolest tool. GuitarPort opens up the universe to guitarists looking to learn, jam with your heroes, get killer tone AND simply enjoy the hell out of playing."

- **Guitar One, 2002**

"We have seen the future of music, and it is the Line 6 GuitarPort."

- **Guitar World, 2002**

"They couldn't have crammed too much more cool stuff into one product."

- **Guitar Player, May, 2002**

"'Revolutionary' is arguably one of the most overused words in product launch stories, but in the case of the Line 6 GuitarPort, it's probably something of an understatement."

- **Music Trades, February, 2002**

"Line 6 comes up with sheer gold in its GuitarPort."

- **Tech TV, January, 2002**

"When bassist Tony Franklin and drummer Gregg Bissonette launch into a room-rocking rendition... they leave an inviting guitar-shaped hole between them just for you."

- **WIRED, April, 2002**



PLAY HARD. PLAY FAST. PLAY LOUD. V-WAH



[www.BossUS.com/Vwah4](http://www.BossUS.com/Vwah4)

**BOSS**

BOSSUS.COM  
FaxBack Information:  
(323) 890-3700  
doc #10598



Models over 15 killer wah and distortion tones . Programmable memory locations . "Voice" and "Uni-V" modes . Reliable, noise-free operation



# THE IDOL



Eli Parker - Endo



W168CG

In 1999 Washburn's master craftsmen set out to design a modern classic for the new Millennium and the Idol was born. After countless awards and accolades, Washburn has now expanded the Idol Family, to an even more versatile instrument. We are proud to introduce the patriarch of our Idol line, the W168. This premiere USA Custom Shop stunner boasts a Figured maple top and Seymour Duncan electronics. Go to your local Washburn dealer and get to know one of our family members.



**WASHBURN**

What A Great Guitar Should Be.

Washburn International 444 East Courtland Street Mundelein, IL 60060  
Phone: 847-949-0444 • Fax: 847-949-8444 • [www.washburn.com](http://www.washburn.com) • Email: [washburn@washburn.com](mailto:washburn@washburn.com)

[WWW.WASHBURN.COM/IDOL](http://WWW.WASHBURN.COM/IDOL)



LIFE IS SHORT. LIVE WELL.



RAVAGE THE SENSES.

deanmarkley.com 800 800-1008

Original Cryogenic Blue Steel's proprietary Cryo-Tech® processing realigns and re-organizes the string's molecular structure into a more re-active configuration. This tighter molecular configuration gives you a string which is super brilliant, has a full tight bottom end and extended life.



# SOUND BETTER. PLAY LOUDER.

No wonder SRM450s are the best-selling active speakers in their class.



Rugged molded cabinet is asymmetrical to trap internal resonances.

Damped baffle with

frequency contouring

to this is Mackie's

air suspension

with dual 10" drivers

to make the sound

disappear. It's so good

the audience hears the

same thing, even if

they're on the sides or

in the back.

Built-in metal handle on

top. Side handles are

reinforced with steel

plates as the SRM450's

center of gravity for

balance in portable

applications.

Inside, dual 10" drivers

high-torque motor

provides 1000

Watts, 11 and 100 Watts

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power

100 Watts RMS power



They're no substitute for hours upon hours of hard practice, but SRM450 Active 2-way SR speakers can sure improve your sound when you hit the stage. Tighter bass, cleaner vocals, a better defined mix. And none of that screechy "ouch factor" that haunts so many passive PAs.

Need to sell yourself? Visit a



Mackie dealer and run a side-by-side listening test with Brands X, Y and

When used as a floor monitor, the SRM450's controlled dispersion and smooth frequency response let you crank them to MUCH higher levels without feedback. Plus it's portable with trademark "wedges."

J. Then visit the store's Service Department and see how many SRM450s are NOT in for repair. Nuff said.

To get the whole techno-geeky story of why Mackie Active speakers sound so good, call us for a free 72-page SR products Guide...or log onto our fun-filled, fast-loading web site.

SRM450s are weight balanced and pole mountable.

SRM450s are flexible from ten integrated inputs.

Made by Mackies at Mackie Italy, in scenic Reggio Emilia.

www.mackie.com 800.898.3211



# MACKIE





## Fly Samson.


With our new AirLine wireless guitar systems, it seems like everyone is flying Samson lately. It's so easy to use. Just plug the transmitter directly into your guitar and go.

And all AirLine transmitters are powered by a single AAA battery that lasts for 14 hours. So you'll save big on batteries, as well.

AirLine uses the latest in UHF wireless technology so you can be sure of interference-free performance and great audio quality.

If you're thinking of a new wireless system, check out AirLine at a dealer near you. You'll see why Samson wireless is the only way to fly.


**AirLine**  
UHF Wireless



AP1  
Diversity  
Pedal Receiver



AF1 transmitter for  
Strat®-style inputs



AG1 transmitter for  
traditional end or  
flat mount inputs





**Zakk Wylde's  
Black Label Society**

*"Back in '87 a friend of mine turned me onto a set of GHS TNT Boomers and I was completely blown away. The combination of the thick bottom and light top is crushing. To date I use 10-60 and all of the bass players who roll with the Black Label Society use GHS as well. When you find something that works you don't look back."*

[www.zakkwylde.com](http://www.zakkwylde.com)

[www.spitfirerecords.com](http://www.spitfirerecords.com)



**ghs**  
strings

GHS Corporation  
2813 Wilber Ave  
Battle Creek, MI  
49015 USA

website: [www.ghsstrings.com](http://www.ghsstrings.com)

email: [info@ghsstrings.com](mailto:info@ghsstrings.com)

telephone 800/388-4447

fax 800/860-6913

photo by Marvaine Boham



# LINKIN PARK



Brad Delson

Mike Shinoda

**PRS** PAUL REED SMITH  
GUITARS

380 Log Canoe Circle, Stevensville, MD 21666  
[www.prsguitars.com](http://www.prsguitars.com)



# Guitar Player

ISSUE 3821 • VOL. 36 NO. 8 guitarplayer.com

## Input/Output

- 22** **The Breeders** let it all hang out, Larry Carlton's ES-335 setup, Sonny Landreth picks his favorite *GP* issue, Soul Asylum's Dave Pirner on producing loud guitars, Michelle Shocked on songcraft, the ins and outs of CD burning, and more!

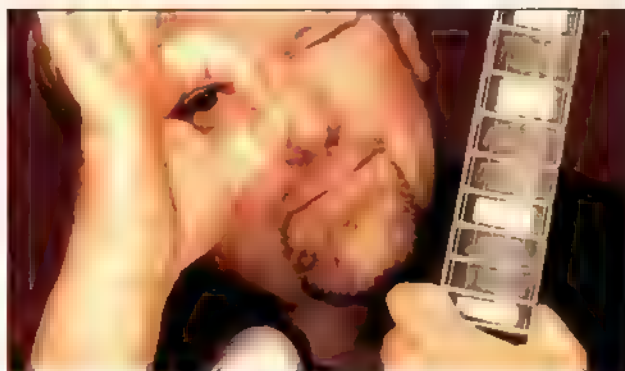
## Profiles

- 31** **Joe Satriani**  
Satch lets his Hendrix flag fly on *Strange Beautiful Music*. BY JUDE GOLD
- 35** **Joanna Connor**  
A multi-faceted blues rocker is freed to get funky. BY ART THOMPSON
- 39** **Candiria**  
John LaMacchia and Eric Matthews on heavy guitar and the beauty of eclecticism. BY DARRIN FOX
- 43** **Charlie Baty**  
Little Charlie and the Nightcats' guitar slinger distills several decades' worth of influences. BY ART THOMPSON

PEAVEY  
EXTRAVAGANZA  
GIVEAWAY  
p. 112

## Features

- 46** **SILVERCHAIR** *Coming of Age*  
Daniel Johns evolves, and gets orchestral with the legendary Van Dyke Parks. BY MATT BLACKETT
- 54** **LOS LOBOS** *Soul Séance*  
David Hidalgo and Cesar Rosas return to their roots. BY SHAWN HAMMOND
- 64** **COVER STORY** *Back in the Limelight*  
On Rush's first album in five years, Alex Lifeson and company lose the keyboards and pile on the guitars. BY SHAWN HAMMOND
- 71** **ALEX LIFESON** *The Lifeson Chronicles*  
Bonus! The working man of the guitar details the making of Rush's biggest tunes. BY MATT BLACKETT



64

## Bench Tests

- 118** **Thin Is In**  
Godin Flat Five. BY MATT BLACKETT
- 121** **Gizmo Alert**  
Electro-Harmonix Wiggler. BY DARRIN FOX
- 123** **Heaven's Gateway**  
Digidesign Mbox. BY MICHAEL MOLENDRA
- 129** **Livin' Large**  
Peavey XXL head. BY JUDE GOLD
- 139** **Fang Master**  
ESP Viper-100. BY MICHAEL MOLENDRA
- 144** **Big Bottle Boogie**  
Bad Cat Hot Cat and Siegmund Midnight Blues amps. BY DARRIN FOX
- 151** **Exotica**  
Artinger Semi-Hollow. BY ART THOMPSON
- 153** **Premium Ticket**  
Goodall Concert Jumbo. BY ART THOMPSON



## Lessons

- 86** **MASTER CLASS** *Steelworker*  
Hot-roddin', chicken-pickin', and pedal-steelin' tricks from Tele monster Johnny Hiland. BY ANDY ELLIS
- 100** **GUEST GURU** *Brian Setzer*  
The bop-a-billy bruiser on how to soup up your solos.
- 100** **CHOPS**  
Barres of the stars, a modern spin on the blues, a classic Rik Emmett column, and more!



129

## Departments

- 14 Soundhole  
20 Feedback  
107 Reviews  
162 Classifieds  
167 Advertiser Index  
168 Encore: Howard Roberts, 1979



**M**any once-noble attributes are succumbing to terminal neglect as our society degenerates into a rat's nest of self-interest. While the 9/11 tragedy kicked our butts into a renewed sense of community, it still seems that manners, intelligence, grace, self-sacrifice, humility, and "the buck stops here" are regarded as silly things our parents and grandparents held dear—it's all near-incomprehensible plot fodder for classic flicks.

Take class, for example. This is a value that doesn't *add* value to anything. You can't spend it, use it to shore up a company's bottom line, or barter it for a better gig. But when a person, a business concern, or a sporting organization doesn't have any class, it's usually a clear indication of self-loathing,

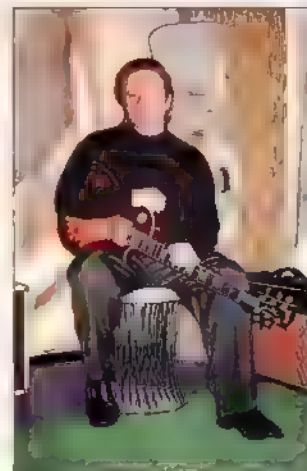
poor management, or outright viciousness. People that *have* class are typically balanced entities that are fulfilled and happy, and are confident enough to take lumps and kudos with equal measures of quiet reflection. People with class don't boast or demean or whine or manipulate. They speak the truth, and let the truth guide their endeavors. Simple.

Now, musicians can be a paranoid and jealous lot, and we're not always gracious to those who find higher degrees of success. How do *you* act when you're confronted by a compatriot's good fortune? Are you transformed into a salivating malcontent who spits venom on all those who, in your mind, have reaped undeserved goodies? Those kind of crazy-ass reactions can be fun and *even cleansing*, but they aren't classy and they aren't

even smart.

You and I have absolutely no control over the things that someone else adores. Much as it may hurt to admit it, the success of [place favorite hated artist name here] doesn't assail all reason. In this industry, someone gets famous and/or rich because a lot of other someones dig what he or she is doing. Whine all you want, but that platinum album isn't going away simply because you don't think it should have happened. And here's something else to consider: That "talentless" artist seduced many of the same people you need to impress for success. My advice? Shut up and learn something.

After all, it's just meaningless distortion when envious musicians demean the accomplishments of their peers. Those with



class don't waste time pissing on the competition. If you have class, you put your shoulder to the wheel and work damn hard to shine the spotlight on your individual talents. And, man, if we musicians *can't* be classy, not only will we be contributing to the demise of graceful sophistication, but Frank Sinatra will surely shred our wings when we join him upstairs. Think about it.

—MICHAEL MOLENDRA ■

*Godin*  
New Guitar  
Concepts

### The Godin LG.

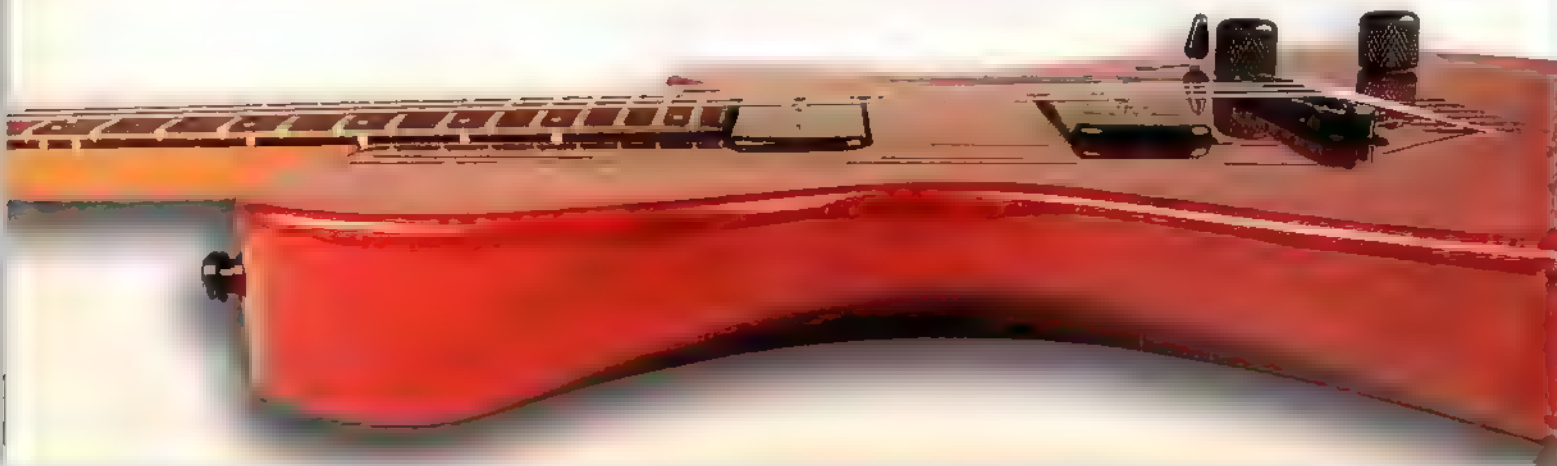
**"The Godin LG is one of the most musical guitars that I have ever played."**

Douglas Baldwin - *Guitar One Magazine*



Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.

[www.godinguitars.com](http://www.godinguitars.com)





PURE FENDER BLACKFACE TONE

# PRO NEW TUBE



Series  
Amps



50 Watts!  
Switchable to 12

HIGH GAIN ★ CHANNEL SWITCHING ★ TREMOLO



★ TRUE ALL-TUBE CIRCUITRY ★  
RIGHTEOUS TO DA' BONE

PICTURED: CONCERT REVERB™

Fender

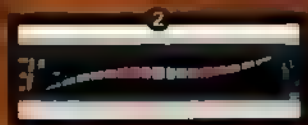
[www.fender.com](http://www.fender.com)

★ What do we mean by True All-Tube Circuitry? Go to [www.fender.com/protube](http://www.fender.com/protube) to find out ★





**WHEN THE SMOKE CLEARS  
YOU'LL STILL BE IN TUNE.  
(OR EVEN IF THE SMOKE  
DOESN'T CLEAR)**



When the lights go down and the music heats up, it's good to know you can still see your guitar tuner from across the stage. The new **RT-7000 Series Rack Tuners** from Sabine are fast and super-accurate like you'd expect — but with a brilliant swoop LED display that makes tuning a breeze.

Choose your tuning mode: ① Bar-graph or way-cool Strobe ② Two-channel tuning and our new SmartSwitch circuit give you a ③ built-in intelligent A/B box. Just plug in your cords in any combination of ins and outs and the RT-7100 automatically routes your signals when you hit the switch. Four levels of Flat Tuning, Calibration, and a 7-octave range — everything you need to tune your guitar or bass, or just about any tunable instrument. And the heavy-duty case is built to survive the rigors of the road.

The RT-7000 series offers effortless versatile tuning options, leaving you free to do what you do best: create music. The RT-7000 and RT-7100 Rack Tuners from Sabine. Brilliant thinking in your rack.



**SABINE**

www.Sabine.com  
Made in USA  
800-626-7394

# Guitar Player

guitarplayer.com

A MUSIC PLAYER PUBLICATION

EDITOR IN CHIEF: Michael Molenda

SENIOR EDITORS: Art Thompson, Andy Ellis

ASSOCIATE EDITORS: Matt Blackett, Darrin Fox

ASSISTANT EDITORS: Shawn Hammond,  
Jude Gold

GROUP EDITORIAL ASSISTANT: Larissa Gomatto

MANAGING EDITOR: Emily Fasten

MUSIC EDITOR: Jesse Gress

NASHVILLE EDITOR: Rusty Russell

NEW YORK EDITOR: Lisa Sharken

CONSULTING EDITORS: Craig Anderton, Joe  
Gore, Tom Wheeler

ART DIRECTOR: Richard Leeds

ASSOCIATE ART DIRECTOR: Tuc Krueger

MUSIC COPYIST: Elizabeth Ledgerwood

STAFF PHOTOGRAPHER: Paul Haggard

GROUP PUBLISHER: Brian Courtney

ASSOCIATE PUBLISHER/SALES: Eric Shea

ASSOCIATE PUBLISHER/ADMINISTRATION: Dave Arnold

ADVERTISING DIRECTOR/NEW YORK: Dairdre Jones

ADVERTISING DIRECTOR/L.A.: Jon Levy

ADVERTISING MANAGER/MIDWEST: Michael Montgomery

CLASSIFIED ADVERTISING: Joanne Martin

## THE MUSIC PLAYER GROUP

VICE PRESIDENT/GENERAL MANAGER: Allen Wald

EDITORIAL DIRECTOR: Michael Molenda

PRODUCTION: Denise Denis (Production Manager)

CIRCULATION: Chen McElroy (Senior Circulation Manager),  
Pam Santoro (Newsstand Sales & Marketing Manager),  
Paullette Johnson (Fulfillment Manager), Rosario Perez  
(Assistant Circulation Manager), Maribel Aleman (Assis-  
tant Circulation Manager)

MARKETING: Brad Kaser (West Coast Marketing Manager),  
Danielle Giardullo (East Coast Marketing Manager)

REPRINT COORDINATOR: Stella Valdez

### ADVISORY BOARD

Will Ackerman, Jeff Baxter, Liana Boyd, James Burton,  
Jim Campilongo, Eric Clapton, Larry Coryell, Herb Ellis,  
Buddy Emmons, Dan Erlewine, Billy Gibbons,  
George Gruhn, Sharon Isbin, Henry Kaiser,  
B.B. King, Albert Lee, Paco de Lucia, Steve Lukather,  
John McLaughlin, Les Paul, Vernon Reid, Brent Rowan,  
John Scofield, Juan Serrano, Brian Setzer, Lemmy, Stevie  
David Torn, Steve Vai, Doc Watson, Johnny Winter

## UNITED ENTERTAINMENT MEDIA, INC. A CMP INFORMATION COMPANY

PRESIDENT/CEO: Tony Kaele

SENIOR VP: Martin Porter

CONTROLLER: Doug Krainman

READER SERVICE, ADVERTISING AND CIRCULATION DEPT.  
GUITAR PLAYER, 2800 CAMPUS DR. SAN MATEO, CA 94403  
(650) 513-4400, FAX (650) 513-4646, [guitarplayer@musicplayer.com](mailto:guitarplayer@musicplayer.com)

GUITAR PLAYER and FRETs are registered trademarks of United Entertainment Media, Inc., a CMP Information Company. All material published in GUITAR PLAYER is copyrighted © 2001 by United Entertainment Media, Inc., a CMP Information Company. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Vol. 36, No. 8. For subscription orders, inquiries, and address changes, write Box 58590, Boulder, CO 80322 or phone 800-289-9839 (Colorado and outside the U.S. 303-678-8475). For back issue orders and inquiries, phone 800-444-4861 (outside the U.S. 786-841 1631).





# HOTROD your COMBO



Hotrod combos with Eminence drivers can make your vintage amplifier drivers are ultra-efficient so they make the most of your amplifier power. They're tough too—they'll always come back for more when you're in that mood for rocking the house. And they sound great because they've been fine-tuned by guitar fanatics like you. If you want to hotrod a vintage combo or customize your favorite cabs, choose Eminence loudspeakers. Old combos don't die, they just get louder.



  
EMINENCE®

THE INDUSTRY STANDARD. ANYTHING BUT STANDARD.

From all good music stores. [www.eminence.com](http://www.eminence.com)



# HOT HEADS COOL HEADS







A circular logo with a thick black border. Inside the circle, the text "MARSHALL" is at the top, "1962 - 2002" is in the middle, and "THE SOLID ROCK" is at the bottom. In the center of the circle is a large number "40" with the word "YEARS" written in small letters inside the zero. Below the circle, there are two red rectangular blocks.

Some play guitar with a hot-headed intensity, others with a cool-headed precision. But no matter how you do it, if you want to play guitar to win, you'll play it with a Marshall. We make a wide selection of cabinets and 13 tonally different heads including the new, limited edition Zakk Wythe signature model — the 2203ZW. No matter your style of playing, no matter your level, there's definitely a Marshall head for you. For over forty years Marshall has been the amp of choice for guitar-gods and with a price range from \$399 to \$2,999, there's no reason why it can't be your choice too.

Marshall



## Feedback

### The Jon Spencer Blues Explosion

**D**o I understand this correctly? The June '02 cover story features a person who can't play barre chords?

Jerry Shurtleff  
Las Vegas, NV

**U**pon reading your article on Jon Spencer, I thought, "They're going to get a lot of letters about the decline of musicianship in popular music as soon as they read the quote from Spencer about being unable to play barre chords." Well, I've known several fine country players and singers who could only play open chords. And I remember seeing an elderly bluesman playing on a street corner in Wichita Falls, Texas, back in the '70s who, as far as I could tell, knew virtually *no* chords. He played wonderful music with a bottleneck. Technique and great music are not necessarily the same thing.

George Bruner  
Blanchard, ID

### Lookin' Good

**T**he new layout is great. Nothing speaks louder than full-page pictures. The June '02 issue reminded me of my high school study hall days in the mid '70s. Our school library received yearbooks from the surrounding state universities, and being a dreamhead guitarist, I couldn't wait to open those yearbooks to see who played at the spring formals. They always had full-page photos of some great groups: the Doobie Brothers, Mott the Hoople, Uriah Heep, Chicago, and others. Looking closely to see what gear those bands were using became a habit. I caught myself looking just as intently at your full-page layouts.

D.J. Preston  
Ashland, KY

### Bill Kirchen

**T**hanks for a great magazine! I've been a subscriber for more than 30 years, and every new issue of *GP* is a welcome treat. Also, thanks for featuring Tele master Bill Kirchen [June '02]. The article was very enjoyable—especially the comment that Bill made about being intimidated by the likes of Redd Volkaert. I've had similar experiences when I've

played with guitarists who have better technical abilities than me. A steel player friend took me aside once and essentially told me the same thing Kirchen said: "It's not a contest." I'm glad there's room for us all

Jeff McLeod  
Madison, WI

### Manic Semantics

**I**'ve read and loved *Guitar Player* for 30 years, but this new vocabulary of tone you've developed lately drives me nuts. Chime, sparkle, warm, fat, grind (and let's not forget those "chewy" chorus pedals)—all these terms are trying to put into words aspects of guitar tone that are entirely subjective. They aren't helpful, because each term means something different to each person who reads it.

Examples of similar tones in well-known recordings would be a lot more helpful than these subjective terms. I read a review in *GP* recently that described a particular distortion box as having a "Spirit in the Sky" sound, and I knew *exactly* what that meant. Maybe we need a dictionary, but instead of pictures next to the definitions, you could have sound clips.

I say, stop making up words to label a sound. Who cares if the amp has chime and sparkle?

## OUTSIDE.

It looks like every other guitar.



## INSIDE.

It's like NO other.

We build every Garrison guitar around our own patented technology. The Griffiths Active Bracing System™ combines dozens of the guitar's braces, the bridge plate, the kerfing and the binding into one integrated glass-fibre system that "activates" the guitar by vibrating as one unit. The bracing system creates an acoustic response and clarity of tone you have to hear for yourself.

Every Garrison guitar is constructed from ALL-SOLID wood. You won't find ANY laminates or plywoods. Only SOLID tone woods such as East Indian rosewood, sapele, Englemann spruce, Honduran mahogany, Sitka spruce, Western red cedar, ebony and Canadian birch.





*Play it!* If you like the sound, then it's good. This has been bothering me for a while, but I haven't written until now. Of course, it's good-natured criticism, I love *GP* more now than ever.

Richard Stevens  
Allentown, PA

## Jucifer

**F**ive minutes after reading your article on Jucifer's Amber Valentine [May '02] I was out the door to buy every CD of theirs I could find. After I got them, I put *Calling All Cars on the Vegas Strip* in my car stereo and turned it up as loud as it could go. After two minutes, I had to pull over because I was too dumb-founded to drive. Valentine sings like an angel, and sounds like all the guitar and bass players from the entire Ozzfest lineup all playing together at the same time!

I was so amazed that I went home and went online to get *more* information on the band. Then I sent her an e-mail, and I'll be damned if she didn't write back. She told me Jucifer was going to be in L.A., and I went to the show. I will tell you now—Amber Valentine is the single most serious contender for the next big thing I've seen in years. Her sound is so enormous and massive that it's

literally beyond belief. In this day and age of processed sounds and Pods, Valentine stands alone with her wall-to-wall-to-ceiling set up.

Also, I've never seen anybody in any band work so hard after a show. She hung around until every single person that wanted to meet her had done so. Amber, you rock!

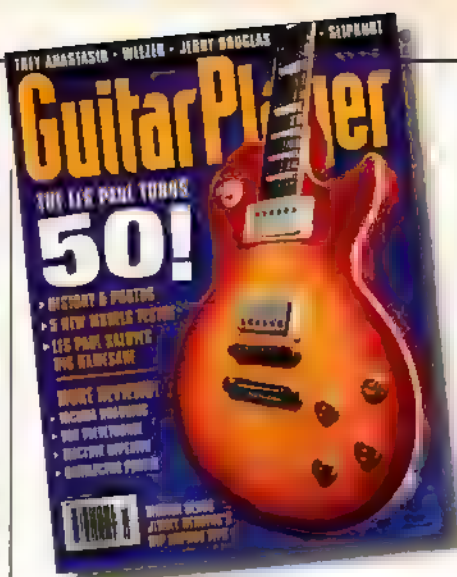
David Martin  
Los Angeles, CA

## The Reverend

**I**t's a relief to know that a guitarist of Reverend Horton Heat's (May '02) stature will 'fess up in a national publication that he still sits down with his guitar and an instructional video to learn new styles and techniques. We can all benefit from this man's guitar playing, excellent songwriting, and ability to stay humble. He is helping rockabilly stay alive by helping it evolve.

Your recent articles on artists like the Reverend and Brian Setzer (another true revolutionary) are what validates your magazine as the most ass-kicking publication ever to address this awesome, limitless thing called a guitar. I subscribe to other guitar magazines, but yours is the one I can't wait to open the mailbox and find. Thank you, *Guitar Player*, from a guitar player.

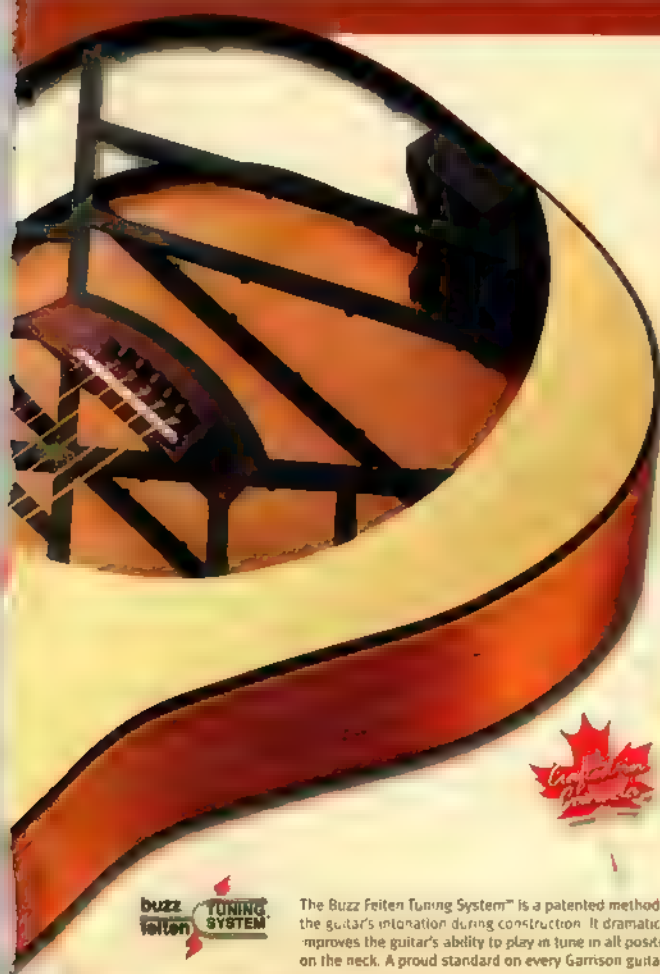
Troy Dering  
Lake Charles, LA



## OOPS!

**I**n our June '02 "New Gear" we mistakenly reported that the Aircraft Atomic 20 has one speaker. In reality, it has *two* custom-designed 10" speakers. Sorry for the mix up.

*Address correspondence to Feedback, c/o Guitar Player, 2800 Campus Dr., San Mateo, CA 94403, or e-mail us at [guitplyr@musicplayer.com](mailto:guitplyr@musicplayer.com). GP regrets that until the advent of the 40-hour workday we will not be able to answer every letter.*



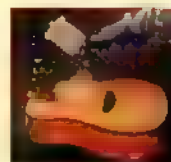
# PLAY ONE.

Experience a Garrison.

Sure... we use CNC technology to machine our necks and bridges. UV curable finishes and robotics to paint our guitars. And even a laser

to cut the top, back and sides. These tools create the high-quality components our skilled technicians use to craft your Garrison guitar. Dress the frets. Set the action... just right. And make sure every guitar is enjoyable to play.

Add the Buzz Feiten Tuning System™, ALL-SOLID wood construction, a 5-year transferable warranty, genuine TUSQ® nuts and saddles, D'Addario strings and optional Fishman electronics and the choice is clear... you should experience a Garrison.



The Buzz Feiten Tuning System™ is a patented method of setting the guitar's intonation during construction. It dramatically improves the guitar's ability to play in tune in all positions on the neck. A proud standard on every Garrison guitar.

**Garrison**  
GUITARS  
*Craftsmanship. By design.*

[www.garrisonguitars.com](http://www.garrisonguitars.com)  
visit us online to find a dealer near you

while at Summer NAMM, visit us at room 2015



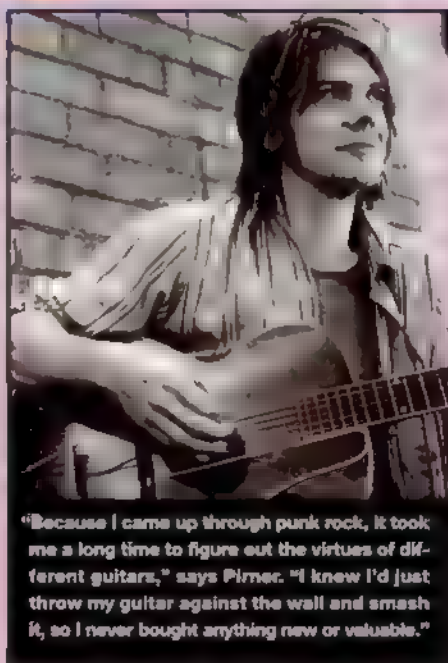
# INPUT OUTPUT

## FRETWIRE

**HEY, WHOSE JUDE IS IT?:** In April, **Paul McCartney** won a court order blocking **Christie's Auction House** from selling handwritten lyrics to "Hey Jude." McCartney claims the sheet—which was expected to fetch up to \$116,000—was either stolen from his house during one of several burglaries, or taken by someone working for him. The lyrics were sent to Christie's by **Florant Tessier**, who bought them on a London street for about \$24 in the early '70s. The controversial lyric sheet will remain at the auction house until ownership is established through negotiation or trial.

... **BLUES FOR KIDS:** Formed in 1998 in Los Angeles, the **Sir Charles Blues Lab** is dedicated to helping high-risk kids in urban areas by teaching them to play the blues. Named after blues pianist **Charles Atkins**—who has performed with **Sam & Dave**, among others—the foundation has drawn the attention and support of **Bonnie Raitt**, former-Pink Floyd frontman **Roger Waters**, **Brian May** of **Queen**, **Slash**, and **Ray Charles**. The latter two will be publicizing the organization's activities by appearing with several young blues players on upcoming segments of **ABC's Nightline** and **National Public Radio's American Routes**. ... **PASSING NOTES:** **Cesar Diaz**, 49, amp builder to

## PRODUCER'S DESK Dave Pirner



After standing in front of **Soul Asylum** for 20 years, vocalist/guitarist **Dave Pirner** has come to know a few things about loud-ass guitars. But while producing his as-yet-untitled solo album (*Ultimatum*), he tempered his approach to guitarcraft with hip-hop sensibilities, minimalism, expanded sonic spectrums, and the critical importance of inspiration.

• • • • •

*Do you have a particular concept for producing guitar tracks?*

Bands like **System of a Down** and **Limp Bizkit** have changed the perception of how loud a guitar can be. For example, [**Limp Bizkit's**] **Wes Borland** is interesting to me because he wants you to feel the guitar from a purely sonic standpoint. This is why **Tony Iommi** becomes more influential as time goes on. He was one of the first guys to tune down, and make the guitar sound real loud and fat. Now we all ask ourselves, "How do I make this guitar the loudest thing that anybody has ever heard on record?"

*So how do you construct a huge roar?*

The thing I did recently was position a **Coles** ribbon mic in front of either a **Fender Bronco** or a **Fender Champ**. To me, that captured a bigger sound than an SG through a **Marshall**. **Lou Reed** told me about the **Coles**, and he has been trying to record loud guitars his whole life. You gotta take what you can get from your mentors!

*Did you have to make adjustments to keep the raging guitars from overwhelming your vocals?*

The problem with my voice is that it's low, and it's very hard for a singer with a low voice to cut through loud guitars. If you listen to **Chris Cornell** or **Robert Plant**, their voices are pitched above the midrange frequency of the guitars so they always stand out—no matter how heavy the guitar tracks are.

The trick is to exploit the dynamic range of the guitar to work with your vocals, or change the way you sing. For my solo album, I decided not to use loud guitars so I could sing in a relaxed fashion that wasn't out of my range. On the new demos with **Soul Asylum**, however, I had to pitch the keys up higher to get my voice over **Danny Murphy's** roaring guitars—a **Les Paul** is a lot of competition for my range.

*You played all the solos on your album. How did you produce yourself?*

I'm obsessively into the one-note **Neil Young** approach. I think if you can play one note that sounds really good, it's better than laying down 40 notes that aren't very good. My goal was to always play the one note that nobody else would think of playing—the one note what would make people's spines tingle.

I also became aware that you get licks ingrained in your head at a young age, and many of my solos reminded me of my high school trumpet classes. The producer part of me would ask my solo self, "What's with the **Chuck Mangione** notes?"

It's also interesting—when you can take a hundred passes at a solo or edit something together with **Pro Tools**—that a soloist still has to hope for divine intervention to cut something amazing.

*What do you feel is the mark of a good producer?*

Production should be invisible. If you're good at producing, you're going to put the guys in the band center stage, and make a record that sounds as exciting as seeing a live show.

MICHAEL MOLENDRA

The Deal sisters (Kim is left, Kelley is sitting) work their mojo. Note the mud-flap man on Kim's Marshall JCM 900 head.



## PERFORMANCE NOTES: The Breeders

Interviewing the Breeders is like stumbling onto the soundstage of a Robert Altman film: Everyone talks all the time, and making sense of the overlapping dialog is about as easy as swallowing a Subaru. And yet, the energy driving bandleaders Kim and Kelley Deal can be intoxicating. The sisters are rabid about their music, love to talk gear, and are champions at interjections and interruptions.

Considering such impassioned personalities, it's surprising that it took almost nine years to record the followup to the Breeders' million-selling *Last Splash*. But the appearance this year of *Title TK* (Elektra) was hampered by Kelley's drug problems and rehab, various side projects, a little sisterly competition, revolving band members, and aborted studio sessions. Happily, the new album is deep, quirky, and chock full of twisted riffs and eccentric solos.

The challenge, of course, is translating

the wackiness onstage. During an interview at an East Los Angeles strip joint, the sisters and third guitarist Richard Presley discussed their live strategy.

• • • • •

*Onstage, each of you uses almost the same gear—Marshall JCM 900s, Les Pauls, Teles, and Strats. How do you define your sonic territories?*

**Kim:** It's not as much of a problem as you might think, because we're different people. Even if we played through the exact same rig, I'm going to do something that sounds like me, Richard is going to do something that sounds like Richard, and Kelley is going to play something weird.

*So the three-guitar assault is divided by stylistic, rather than tonal approaches?*

**Kelley:** Exactly. I love singing, so my strength is melodic lead parts.

**Kim:** I'm the stupid front person, so I just play rhythm.

**Presley:** My job is to bring cohesion—to fill the spaces between what Kim and Kelley do. It's pretty critical that I know when to fill out the sound, and when to drop out entirely.

**Kim:** Man, that's the thing! Sometimes it's better just to play nothing and let the listeners make up what they want to hear in their heads. On "Forced to Drive," for example, there's a verse section that begs for a solo, but we don't do anything. We decided to just leave it alone rather than do something stock and boring.

*These days, too many live shows seem totally scripted.*

**Kelley:** Absolutely. I mean, I'm basically a lazy person—and I don't have the interest or the ability to be a virtuoso—so what keeps me interested in music is the weird stuff. I'm not trying to be strange—I just play what I think the song needs. But I also want to challenge and surprise the audience.

—MICHAEL MOLENDRA



## FRETWIRE

the stars, passed away on April 26 from complications related to a liver transplant. After spending the '70s rebuilding and restoring amps, Diaz launched his own line of high-end tube amps and effects in the '80s. Over the years, **Bob Dylan, Keith Richards, Stevie Ray Vaughan, Eric Clapton, and Billy Gibbons**—just to name a few—came to rely on his expertise. . . . **Layne Staley**, lead singer of the prominent alt-metal band **Alice in Chains**, was found dead in his Seattle apartment on April 19. An autopsy revealed that the 34-year-old—whose much-publicized battle with drugs resulted in the breakup of the band in 1999—had injected himself with a mixture of heroin and cocaine. . . . **James Al Hendrix**, father of the late **Jimi Hendrix**, passed away on April 17 after a long battle with congestive heart failure. He was 82. Hendrix was the chairman of the board of **Experience Hendrix**—a company headed by James' daughter Janie L. Hendrix. The elder Hendrix also wrote the book *My Son Jimi*, which was published in 1999. . . . **A WORLD OF GUITAR:** If you're the type who plans way ahead for stellar happenings, **The First World Guitar Congress** will be held June 2-9, 2004 at Towson University in Baltimore, Maryland. **Les Paul** is honorary chairman of the event, **Mrs. Andres Segovia** will serve as honorary president, **Jim Hall** will be the house composer, and **Sharon Isbin** is one of the first confirmed performers.

## FACTORY TOUR Hughes & Kettner

It all started because of crap P.A. systems. Hans Stamer was sick and tired of being assaulted by bands that sounded awful because, well, their *sound* was awful. So the German musician/entrepreneur started building P.A. cabinets in St. Wendel, Germany. When a massive demand for the systems kicked in all over Europe, Stamer (along with his brother Lothar) was faced with the happy choice of transforming a homegrown operation into a real business. In 1984, Hughes & Kettner was launched, and the

company shifted its goals into overdrive by not just making P.A. gear, but also designing and manufacturing amps, signal processors, cabinets, and circuit boards.

"Even from the beginning, we were thinking beyond Germany," says Stamer. "And we thought, 'Maybe a German-sounding name wouldn't benefit a company making rock-and-roll amps.' So we invented Mr. Hughes—which, to us, was a very British-sounding name, and the British were obviously very good at making amps. But we also wanted to bring Germany's high-technology focus into the equation, so we decided to adopt a name that implied rock and roll *and* technological innovation. That's how Mr. Hughes and Mr. Kettner came to be."

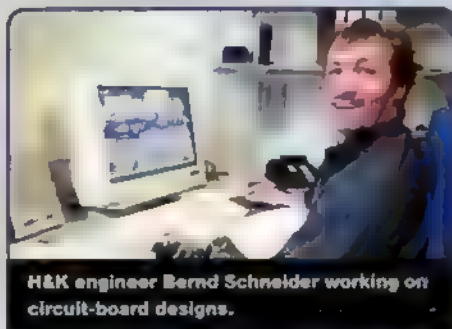
From the company's inception, innovation has been considered almost a *duty*, and many Hughes & Kettner developments were "world firsts." In 1985, they debuted a programmable amplifier with the AS64. In 1987, came the Cream Machine—the smallest all-tube amp at the time. Hybrid amps (tube preamps with solid-state power amps) made the scene in 1988, along with the Red Box cabinet-simulating direct box. Then—among other releases—followed 1989's Access (a programmable rack-mount tube preamp), 1995's TriAmp (which has three *dual*-channel tube amps onboard), 1997's Tube Rotosphere (a tube-driven rotary cabinet simulator), 2000's zenTera (a digital-amp workstation powered by *two* 32-bit Sharp chips), and 2002's zenAmp (a more affordable alternative to the flagship zenTera).

"We make it a point to listen to musicians," asserts Stamer, "and they are who we get a lot of our ideas from."

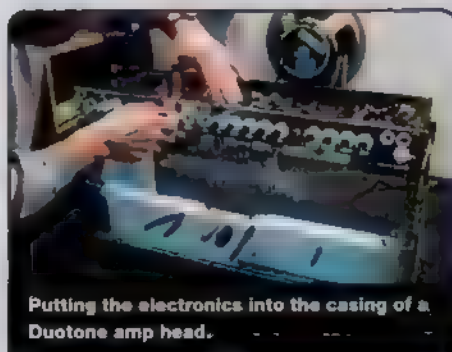
Today, Hughes & Kettner is very nearly a self-sufficient operation. The company produces its own cabinets, designs and builds most of the circuit boards, punches out the required metalwork, and tests everything that rolls off the assembly line.

"We like to be able to develop and manufacture things as quickly as possible," explains Stamer. "If we can do something better, we will. If we can translate a technology used elsewhere into a musical application, we will. We like to keep musicians thinking, 'What are those crazy Germans up to now?'"

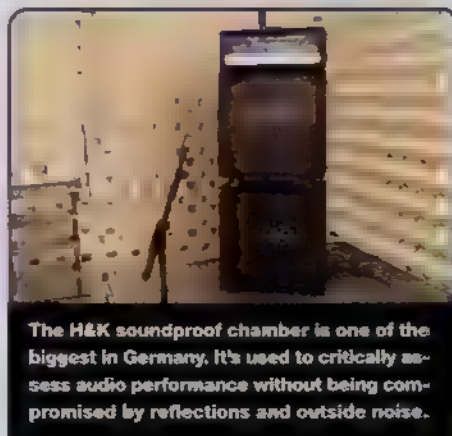
—MICHAEL MOLENDRA



H&K engineer Bernd Schneider working on circuit-board designs.



Putting the electronics into the casing of a Duotone amp head.



The H&K soundproof chamber is one of the biggest in Germany. It's used to critically assess audio performance without being compromised by reflections and outside noise.

## TECHNO TOOLS CD Duplication

**T**hinking of getting your music to the world via CD? There are more ways to do this than ever, so it's best to keep up-to-date on what options are available.

**Commercial manufacturing.** This initially seems the most costly option, because you have to order a lot of CDs to take advantage of quantity pricing. But having ready-to-go CDs is *way* more efficient than duplicating them one at a time yourself, and most duplication houses have mastering engineers who can make sure your music exhibits prime-time sonic quality. Another bonus with this route is that the recent economic downturn has lowered prices considerably.

**Home production via computer.** Most modern computers have drives that can burn CD-Rs. For best results, use a "burn-proof" drive such as those from TDK and Plextor. This technology lets the computer interrupt the burning

process without forcing you to scrap the process—and the CD—and start anew with another disc. If you need to cross-fade tunes—or if your songs require nonstandard spacing—make sure your drive and your software support DAO (Disk at Once) mode. In this mode, the burner writes the entire CD in one pass, rather than a track at a time.

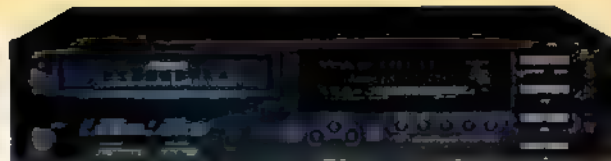
Many consumer programs (such as Adaptec's Toast or Stomp's Click 'N Burn) support CD burning. However, I prefer digital-audio editors with CD-burning capabilities (such as Steinberg's Wavelab, Sonic Foundry's Sound Forge, and Emagic's Waveburner Pro) because their mastering functions let you enhance sound prior to burning.

Don't forget, for home-production work you'll need CD labels. Office supply stores offer software packages designed to print on blank labels.

**Home production via stand-alone CD burners.** The advantage of stand-alone burners—like those from Alesis, HHB, and Philips—is that they let you duplicate discs without tying up your computer. The down sides are a higher price tag, and the fact that you can only duplicate one CD at a time.

**Small-scale home production.** Several companies—including Primera, MediaForm, and Microboards—offer duplicators that let you load anywhere from 50 to several hundred CDs per session. However, these units vary greatly in terms of cost, capabilities, and degree of automation. With entry prices in the thousands of dollars, you'll need to produce a *lot* of CDs to justify the cost. But if your band is riding a groundswell of interest, this route may be more cost effective than commercial duplication in the long run.

—CRAIG ANDERTON



## AUCTION BLOCK Will Ray's Ebay Strategies

AUCTION ITEM: Late '50s Airline Barney Kessel Pro (no case) WINNING BID: \$450

**T**his guitar may say "Airline" on its headstock, but it's really a Kay Barney Kessel Pro in sheep's clothing—complete with the coveted Barney Kessel Gold K pickups and a set neck. I'm a big fan of Kay guitars, and the Barney Kessel series arguably represented Kay's finest hour in guitar making. The Pro is a 13" hollowbody archtop sans f-holes. Check out the cool lightning-bolt motif against the white headstock. There's no pickguard, but I think the guitar looks better without one.

The seller wanted to ship the guitar via FedEx, but when he came back with a quote of \$104, we both agreed that the UPS fee of \$25 was a more agreeable option. Shipping can make or break a deal. I've argued with many a seller over transporting gear, because the "actual shipping" costs they state they'll charge you is open to interpretation. If, for example, they hire a third party such as Mail Boxes Etc. to pack and ship a guitar, the transport costs can get pricey. It's the buyer's responsibility to ensure that he or she isn't gouged by shipping fees.

When I received this guitar, the neck had a slight

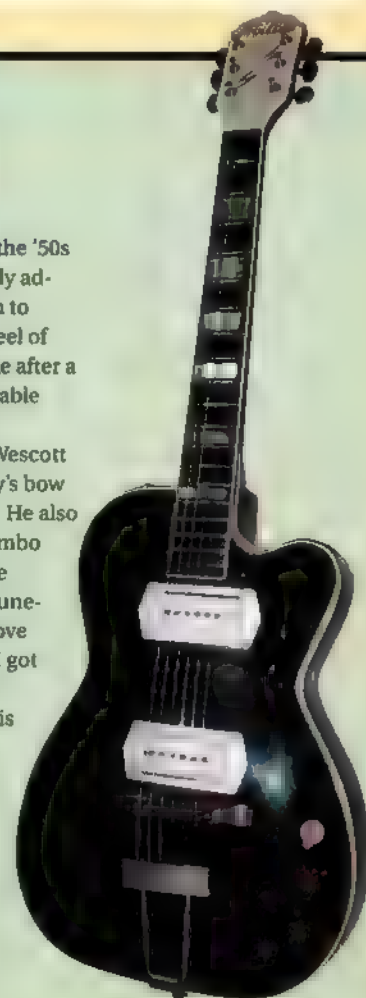
bow and very worn frets. You see, Kays from the '50s had an abysmal truss-rod system. You actually adjusted neck tension using a skate-key wrench to tweak a crazy cantilever mechanism at the heel of the guitar. Weird! The mechanism often broke after a few years, which rendered the neck unadjustable from that point on.



Thankfully, guitar tech John Wescott was able to take care of the Kay's bow problem by planing the neck. He also did a complete refret with jumbo frets—I wanted a Gibson-like feel—and installed a black Tune-o-matic-style bridge to improve the guitar's intonation. When I got the BK Pro back from the repair shop, I fell in love with it. The neck is

fast and easy to play, the body resonates nicely, and the sound is rich and warm. The total cost with a refret, new bridge, and shipping was \$625—a bargain for such a great guitar!

Will Ray can be contacted at [willr@hellcasters.com](mailto:willr@hellcasters.com). Be sure to check out his latest solo CD, *Mojo Blues* [Wild Rose Records].





## FRETWIRE

Though the WGC is still in the planning stages, a whole range of guitar styles will be represented, and events will include concerts, recitals, master classes, workshops, symposiums, exhibits, and receptions. For updates, check out [towson.edu/worldmusic-congress](http://towson.edu/worldmusic-congress). . . . **QUEEN RETURN** *British Rock Icons* Queen

performed April 30 at the Amsterdam Museumplein in honor of Holland's National Queensday—though the holiday is *not* in fact named for them. Performing only their second show as Queen since the death of singer Freddie Mercury in 1991, **Brian May** and **Roger Taylor** were joined by vocalist **Patti Russo** and a number of other musicians for a set full of classic Queen tunes. . . . **GIRLS KICK ASS: The It's About Eve** (*Music for the Cure*) compilation—released June 13 on Fore Reel entertainment—unites independent female artists supporting the battle against breast cancer. The album features **Deena Miller**, **Lava Baby**, **Ina May Wool**, and **Julia Greenberg**, and all proceeds will be donated to the **TJ Martell Foundation** and the **Libby Ross Foundation**—charities that benefit breast cancer research and outreach programs. A highlight of the compilation is **Joan Jett's** cover of the Beatles' "The Word," which features the **It's About Eve** band—**Loni Stern**, **Camille Gainer**, **Sara Lee**, and **Valerie Ghent**. For more info, check out [itsabouteve.org](http://itsabouteve.org). —EMILY FASTEN

## MY FAVORITE GUITAR PLAYER

### Sonny Landreth



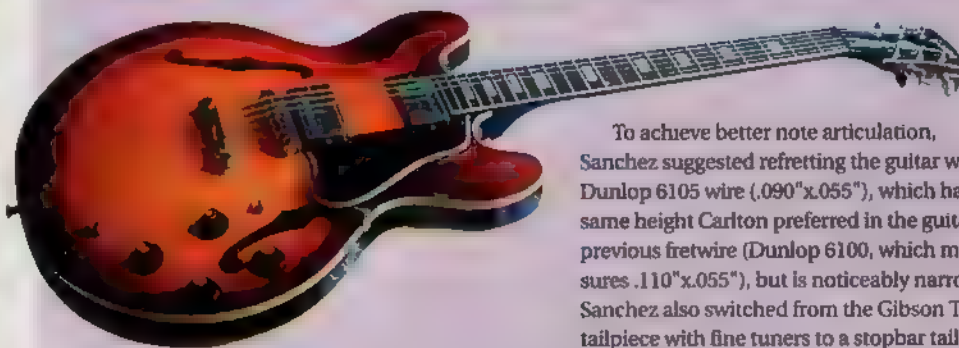
"It's hard to pick just one favorite *Guitar Player*, but the issue that comes to mind is March 1988, with the feature on Ry Cooder by Dan Forte—who also interviewed me for the following issue. Dan had a lot of insight in his interviews, and his article with Ry was very articulate.

"Ry is one of my biggest heroes because he's such an expert on blues. He knows just about every song, who wrote it, and how they played it. And his playing is so unique that it reached out to me through other players he influenced, such as Keith Richards.

"In the March '88 interview, Ry really opened up to show his perspective on roots music. I loved getting such deep insights on a player who never went the mainstream route. He has always taken the country road—the scenic route—and that really inspired me and helped me to believe in what I was doing." —SONNY LANDRETH, MAY 2002



## SETUPS OF THE STARS Larry Carlton



Few players are as closely associated with a specific guitar as Mr. 335 himself, Larry Carlton. Recently, Carlton was inspired to give a little makeover to his mostly stock 1968 Gibson ES-335 after hearing clearer, more alive notes ring out from a much older 335.

Sammy Sanchez, Carlton's road tech (Joe Glaser babies Carlton's guitars in Nashville), believed years of dirt and oil build-up were deadening the tone of Carlton's prized ax, so he spent hours cleaning it with water and oil soap (which cuts through oil without damaging delicate surfaces).

To achieve better note articulation, Sanchez suggested refretting the guitar with Dunlop 6105 wire (.090"x.055"), which has the same height Carlton preferred in the guitar's previous fretwire (Dunlop 6100, which measures .110"x.055"), but is noticeably narrower. Sanchez also switched from the Gibson TP-6 tailpiece with fine tuners to a stopbar tailpiece, which he believed would contribute to a quicker, cleaner note attack by giving the string a more solid endpoint with fewer moving parts.

Carlton's 335 has a slight bit of relief in the neck, with the bass and treble strings an even 1/16" above the 12th fret. The graphite nut is cut so the strings lay .015" above the 1st fret.

The pickups are stock Gibson humbuckers. The neck pickup is 5/32" from the strings, and the bridge unit is 1/16" away. Years ago, the stock tuners were replaced with older-style Schallers. Carlton's strings are D'Addario XL140s, gauged .010, .013, .017, .030, .042, .052. —GARY BRAWER, [brawer.com](http://brawer.com)

## SONGCRAFT

### Michelle Shocked

One of the most evocative and downright ballsy songwriters around, Michelle Shocked is a fearless spirit who trusts the counsel of her heart. She's certainly not afraid to mess with convention—her tough, vibey Deep Natural (Mighty Sound) is accompanied by a dub version (Dub Natural), of her songs—and she's a ferocious blues shouter who can also unleash a voice so tender that it feels like a lover brushing a hand across your face. This is a musician who has earned the right to rant about honest songwriting. We all should listen.

—MICHAEL MOLENDRA

• • • • •

"Professional Nashville songwriters look down their noses at singer/songwriters," says Shocked. "They feel their motivations aren't pure—that they're seeking their own catharsis, when a true songwriter's job is to express the feelings of those who can't write their own songs. I take pretty strong issue with that, because it's basically an argu-

ment for the necessity of professional songwriters—people who are supposed to somehow channel the emotions and experiences of others and express it for them. Well, I think Top 40 radio is proof enough that 'pro' songwriters are doing a piss poor job of that!

"Those works aren't really songs, they're 'movies' that have been test-marketed to death. It's all about catch phrases and watering everything down to the lowest

common denominators. There are no surprises, because a professional songwriter doesn't trust the natural ending to stories.

"An honest songwriter is on a quest for truth and beauty—and *that's* what makes a song great, even if it takes unexpected turns or the characters do things you don't approve of. Some writers assume they aren't conscious enough to get there, but there's a resonance that anyone can feel

when they're in the presence of truth and beauty. It's transcendent and ephemeral, but it's reality, as well. I think songs become universal because the writer captured a truth that's specific to *them*. Suddenly a door opens to listeners who don't even realize they've been on a search for truth or beauty—it's like, 'Zounds! I've discovered this for myself.' A catch phrase or facile hook is not a universal truth. Find something to say!"

"Tricks and rules steal all the magic and mystery from songwriting," says Shocked. "Those things are just designed to turn songs into cash machines."





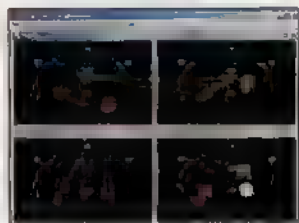
# New Gear

By Emily Fasten



## DIPINTO

The Los Straitjackets Galaxie model (\$649, pictured left, in the hands of Eddie Angel) has an alder body, a maple top, and a rosewood fretboard with dot inlays. It also features four DiPinto single-coils, volume and tone controls, a 5-position pickup selector, pearl-button tuners, and a floating tremolo. The Galaxie Custom (\$849, pictured center, in the hands of Danny Amis; Pete Curry holds the Galaxie Bass at right) comes with four on/off switches for each pickup, offering a total of 15 different pickup combinations. DiPinto Guitars, 631 N. 2nd St., Philadelphia, PA 19123; (215) 923-2353; dipintoguitars.com.



## 1. VOYAGER SOUND

The GraphiMix 01 (\$130) enhances the sound of MIDI-compatible hardware, and employs a user-definable on-screen "mix-surface" with images or icons that control individual sound elements such as pan, gain, and effects. Up to 16 MIDI-compatible audio mixers can be linked together, although they appear to the user as a single device. The GraphiMix is presently only

available for PC platforms. Voyager Sound, 95 Newton St., Weston, MA 02493; (781) 893-2574; voyagersound.com.

## 2. GROOVE TUBES

The GT6L6GE (two for \$90, four for \$180; singles available upon request) has been four years in the making, and follows Groove Tubes' 1998 purchase of the original materials and machines used to manufacture GE's 6E6L6. This faithful reissue is a beam tetrode, with a maximum output of 25 watts when used in a common class AB circuit, and is recommended for replacement of all 6L6-, KT66-, and 5881-type tubes. Groove



Tubes, 1543 Truman St., San Fernando, CA 91340, (818) 361-4500; groovetubes.com.

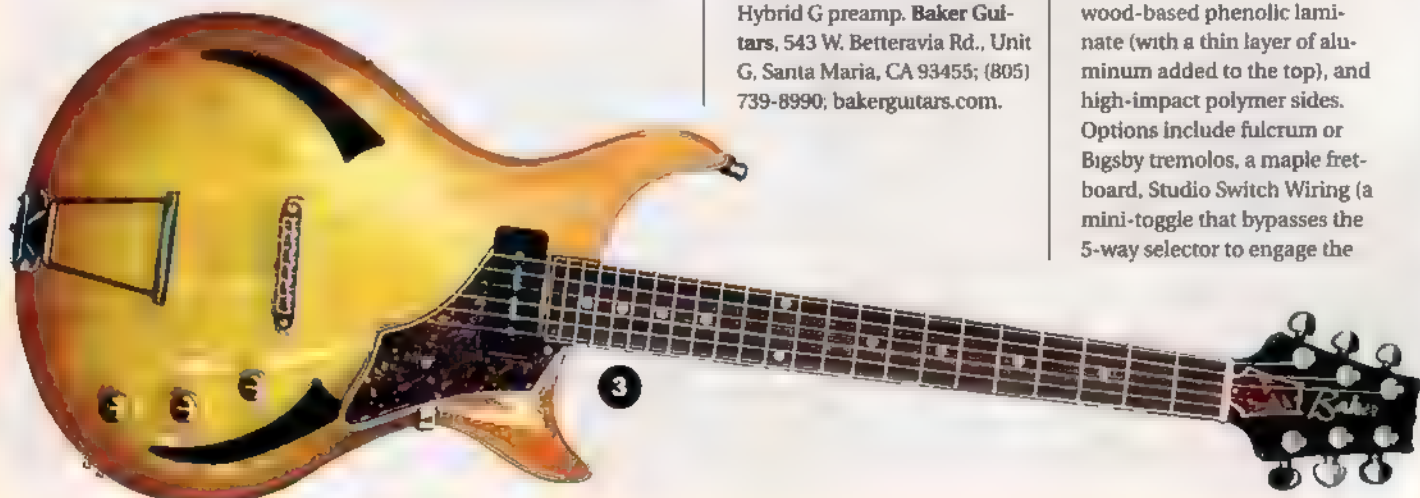
## 3. BAKER

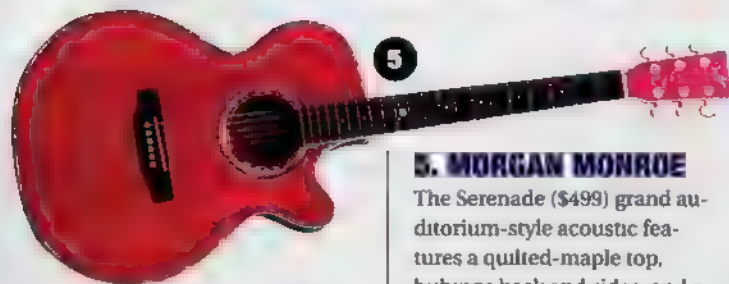
The Jazz Cat hollowbody (\$4,785) is a hybrid electric/acoustic featuring a carved-spruce top, carved-cedar back and sides, two "Talon" soundholes, a TonePros System 2 bridge and trapeze tailpiece, and an ebony headstock with a gold- and pearl-inlaid logo. The mahogany/maple-laminate neck features a rosewood fretboard, and electrified tones are courtesy of a custom-wound DiMarzio/Baker P-90 neck pickup. For acoustic tones, the Jazz Cat features RMC piezo saddles and a Hybrid G preamp. Baker Guitars, 543 W. Betteravia Rd., Unit G, Santa Maria, CA 93455; (805) 739-8990; bakerguitars.com.



## 4. REVEREND

The Reverend TL Avenger (\$649) has a Tele-style bridge pickup, Strat-style middle and neck pickups, a 5-way pickup selector, locking tuners, and a chambered body available in brushed, exotic, or sandblasted finishes. It also features a maple neck with a rosewood fretboard, a top and back of wood-based phenolic laminate (with a thin layer of aluminum added to the top), and high-impact polymer sides. Options include fulcrum or Bigsby tremolos, a maple fretboard, Studio Switch Wiring (a mini-toggle that bypasses the 5-way selector to engage the





neck and bridge pickups), and a two-tone case. **Reverend Musical Instruments**, 27300 Gloede, Unit D, Warren, MI 48088; (586) 775-1025; reverenddirect.com



#### IK MULTIMEDIA

The AmpliTube RTAS plug-in for ProTools and VST platforms (\$399) uses 32-bit, floating-point processing to provide a wide spectrum of guitar tones via amp, effects, and post-effects modeling. The Amp module (pictured) lets you combine tones from seven preamp models, five EQ designs, four power amps, nine cabinets, and two microphone models, for a total of 1,260 configurations. Tremolo and simulated spring reverb are included. In addition, the Stompboxes module offers five effects (wah-wah, delay, chorus, flanger, and overdrive), and the Post FX module includes three stereo effects (3-band parametric EQ, stereo delay, and stereo reverb). **IK Multimedia**, Via Canalino 5, Modena MO 41100, Italy; 39-059-285496; ampliTube.com.

#### MORGAN MONROE

The Serenade (\$499) grand auditorium-style acoustic features a quilted-maple top, bubinga back and sides, and a rosewood fretboard and bridge. The guitar also offers 4-band active EQ (with 1/4" and XLR outputs), abalone inlays, gold hardware, and an MP-4 active pickup. The Serenade comes in natural, black, blue, and red. **Morgan Monroe Guitars**, 1922 W. Banta Rd., Indianapolis, IN 46217; (317) 780-0454; morgan-monroe.com.

#### BLACK DIAMOND

New to the Black Diamond 477 series of electric guitar strings is the 477M (\$8.75), which offers longer string life and meatier tones via the .011, .014, .018, .028, .038, and .050 gauge. **Black Diamond Strings**, dist. by Cavanaugh Co., LLC, 1805 Apex Rd., Sarasota, FL 34240; (941) 379-9911; blackdiamondstrings.com.

#### CARR

Carr's new trio of 1x15 combo amps incorporate 100 percent hand-wired circuits. The Imperial (\$2,595, pictured left) is a 60-watt, class A, cathode-biased amp with reverb, tremolo, footswitchable boost, and four Svetlana 6L6 power tubes. The 40-watt Slant 6V (\$2,480, pictured right) has two footswitchable channels (clean and crunch), 6V6 output tubes, and an output impedance selector (4Ω, 8Ω, and 16Ω). An 80-watt Slant 6V is also avail-

#### APHEX

The model 204 Aural Exciter (\$399) features Aphex's new Optical Big Bottom for enhanced low-end response. The processor has two independent channels, an internal power supply, and XLR and 1/4" input and output connections. **Aphex Systems**, 11068 Randall St., Sun Valley, CA 91352; (818) 767-2929; aphex.com.

able. The Rambler (\$2,195, not pictured) features class A circuitry, 28 watts of pentode power (14 watts in triode mode), a dual 6L6 output stage, reverb, and tremolo. All three versions feature Carr's newly designed grille cloth. **Carr Amplifiers**, 433 West Salisbury St., Pittsboro, NC 27312; (919) 545-0747; carramps.com.

#### IBANEZ

Ibanez introduces two new stompboxes to its Tone-Lok series, which features controls that recess into the pedal hous-

ing to lock desired settings in place and protect the knobs from damage. The PM7 Phase Modulator (\$129, pictured) offers three different waveforms for effects that range from classic phasing to toy ray-gun mayhem. The AW7 Autowah (\$109) has standard wah sounds, an LPF setting that cuts only high frequencies, and built-in distortion.

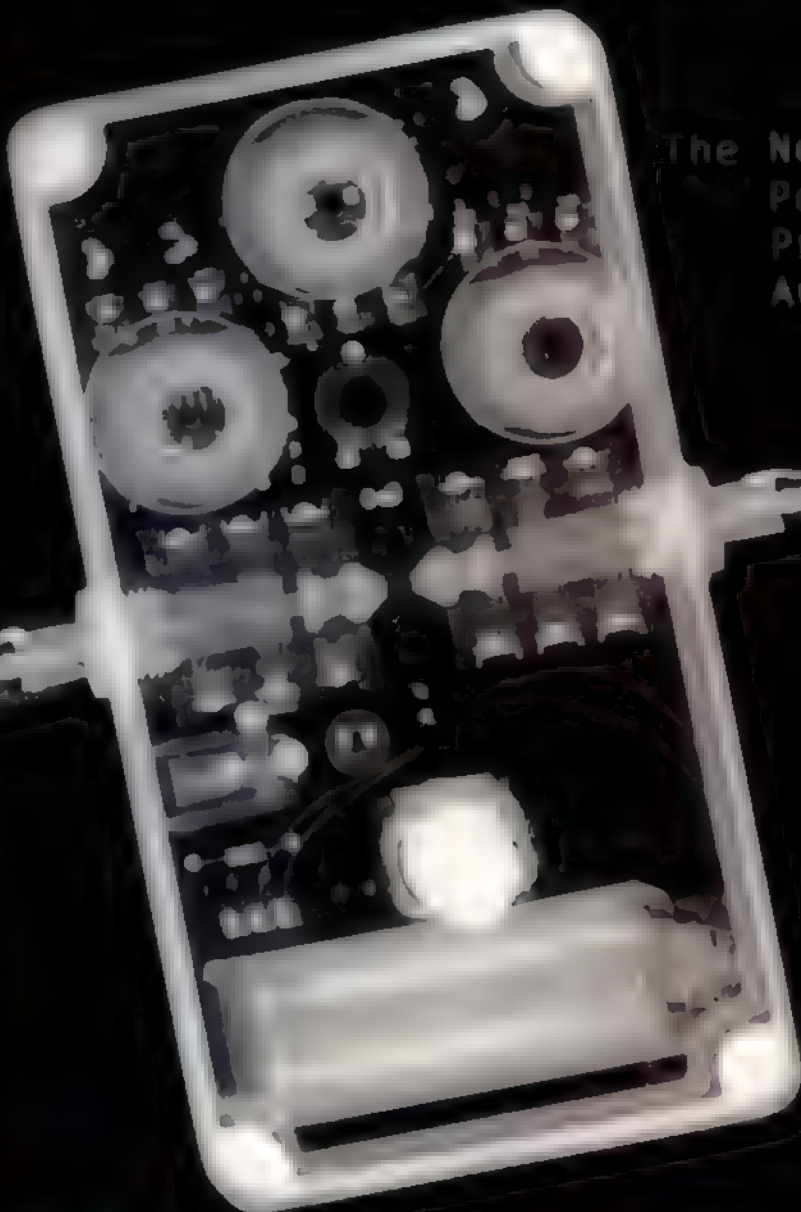


**Ibanez**, 1726 Winchester Rd., Bensalem, PA 19020; (215) 638-8670; ibanez.com.

*New Gear is based on info from manufacturers. Coverage does not imply endorsement by Guitar Player. All prices and specs are subject to change. Manufacturers: Submit your press release and photo with list price information to New Gear, Guitar Player, 2800 Campus Dr., San Mateo, CA 94403.*







The New MXR Super Comp.  
 Pour on the sustain.  
 Protect your attack.  
 And see through steel.

**MXR**



#### COMMENTS

Think compression's not for you? The new Super Comp will make you a believer. Its radical attack level control preserves all the initial bite you can dish out, while classic Dyna Comp circuitry adds endless sustain or razor-sharp definition to your groove. Run the hottest pickups. Rip into the heaviest power cords. You'll hear all your dynamics — and the larger-than-life tone that makes the original Dyna Comp indispensable to countless pros. The new MXR Super Comp. Without it, you're just an ordinary guy with a guitar.

**Dunlop**

# Joe Satriani

Strangely  
Beautiful



"A Tele and an old Fender amp will always sound great," says Satriani. "But I applied new guitarists playing new gear and going for new sounds. When people stop trying to be different, we're in trouble."

By Jude Gold

**W**hen Joe Satriani conceptualizes an album, he develops a list of themes to follow *and* avoid. For his new record, one of those parameters was "Don't get hung up on an album title." Instead, Satch decided to let the recorded performances determine what the title should be. Not surprisingly—at least to his rabid fans, with whom he interacts regularly through his Web site—the title of Satriani's eighth studio effort ended up as *Strange Beautiful Music* (Epic).

"I've been fascinated by the phrase 'strange, beautiful'—which



## Joe Satriani

I heard Jimi Hendrix say on 'Third Stone from the Sun'—ever since I was a school boy," explains Satriani. "And I always knew that, one day, one of my records would apply itself to those words. During the sessions for the new album, the songs 'Oriental Melody,' 'Belly Dancer,' 'Chords of Life,' and 'The Journey' had some real Jimi-type performances in there—that psychedelic-voodoo, electric-blues type of vibe. So the album became *Strange Beautiful Music*, and it gave me a feeling of coming full circle to have finally made that type of record."

And yet, in an ironic twist that would probably delight Hendrix, it's Satriani's stirring rendition of the 1959 jukebox classic "Sleepwalk" that *most* embodies the album's title. "The original version is an absolutely perfect instrumental," he says of Santo and Johnny's hypnotic masterpiece. "When you start playing it, the responsibility of not screwing it up comes down on you like a ton of bricks. The original melody was done on pedal or lap steel, but I wanted to figure out a way to play it on a conventional, fretted guitar."

Using a slide only for the song's trademark high notes, Satriani played the melody on Chrome Boy, his favorite Ibanez JS-1. But while the notes were correct, Satriani felt something

was missing. "It was beautiful," he says, "but it didn't sound *strange*. I found myself asking, 'Where's the weird part?'"

That's when an old friend came into the mix. "Robert Fripp was in town with King Crimson, so I invited him over," says Satriani. "He put down five tracks of sustained notes in his Frippertronics, soundscape kind of vein. Then I panned his parts left to right, and we were totally amazed. Suddenly 'Sleepwalk' had the atmosphere it needed—and he had just *winged it*."

Although Satriani recently upgraded his home studio with a Digidesign Digi 001 system, even he was surprised that many of his homebrewed guitar tracks made it onto the album. "I wanted to prove to myself that Pro Tools would help me capture great ideas as they happen—before I screw them up with 'better' ideas," he says. "But I never intended to keep the tracks, and, in fact, I expected them to reveal themselves as flawed. But every time we brought the tracks up, we went, 'Wow!' One reason they turned out so well was because I followed the advice of [producers] John Cuniberti and Eric Caudieux and didn't over-compress or add too much EQ. Plus, I didn't spend hours fussing with mic positions, because I ran my amps' speaker-out jacks straight into a Palmer Speaker Simulator. I also used a Millennia Me-

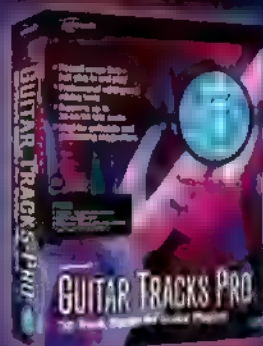
dia Origin microphone preamp—which is one of the greatest things I've ever plugged into—for 'Sleepwalk' and some other parts. You get an amazing sound just going direct."

Onstage, Satriani drives a Marshall 6100 head with a Boss DS-1 distortion pedal. And although he remains in love with his low-wattage Wells and Cornford amps for studio work, a Mesa/Boogie Triple Rectifier and an Ibanez 7-string make cameo appearances on *Strange Beautiful Music*.

"Seven String" was done on a JS-7 prototype I'm working on," says Satriani. "It's subtle, but there is still a 7-string revolution happening in guitar music, because other musicians have changed the way they relate to the guitar. For example, many drummers are tuning their kick drums higher, while bassists are tuning lower."

As always, the next step for Satriani is bringing his strange, beautiful music to stages around the world. "You focus on the audience, and they give you energy," he offers. "Stupid things will always happen—like when you step on the 'small' pedal when your guitar is supposed to get big—but you have to forge ahead and try not to let it affect the music. I have some nights that are truly awful, and I can't get a handle on anything. Other nights, I'll play so well it throws me off. I'll think, 'Hey, what's going on? I actually got it!'"

## Take Your Project to a Pro.



**Cakewalk Guitar Tracks Pro™ puts a 32-track digital studio right in your PC. All the pro-level tools you need to record, edit and mix your music. All in one simple, affordable software package. Just plug-in, and hit Record. Supports standard 16-bit and 24-bit/96 kHz audio cards.**



Guitar Tracks Pro is available at music stores everywhere. Look for it in finer guitar departments as well as keyboard and software departments. For more information visit [www.cakewalk.com](http://www.cakewalk.com) or call 1.888.CAKEWALK (617.423.9004 outside the U.S.).



AMERICAN SUMMER TOUR **PREPARE YOURSELF!**



THE REMARKABLE WHO CATALOG - EXPANDED, REMIXED & REMASTERED



MCA RECORDS  
UNIVERSAL MUSIC GROUP  
A UNIVERSAL MUSIC COMPANY



# INTRODUCING THE CRAIG CHAQUICO SIGNATURE ACOUSTIC

BY CARVIN

## The CC275 features:

- AAA Premium Flame maple top
- Mahogany neck-through-body design
- Sperzel™ locking tuners
- Active electronics: Master volume, bass and treble boost/cut controls
- Craig's custom Eagle inlays
- Body binding
- Gold hardware

FACTORY DIRECT  
from the Carvin Custom Shop  
\$899



"Carvin's unique semi-hollow body and thin profile help reduce onstage feedback and allow me to play as loud as I want or as soft as I want. From bends, hammer-ons & slap to finger tapping, flat picking, fingerpicking, octaves, harmonics, it's all there!"

*Craig Chaquico*

**CARVIN**  
800.654.2225

To ORDER, SPECS or for a FREE catalog [carvin.com](http://carvin.com)  
WORLD'S #1 FACTORY DIRECT MUSIC STORE  
Enter [carvin.com](http://carvin.com)'s weekly FREE GEAR giveaway!



Hear Craig's exciting new CD  
"Shadow & Light" which show-  
cases his new CC275 Signature  
Carvin Acoustic!  
Available on Higher Octave Music.  
[craigchaquico.com](http://craigchaquico.com)





# Joanna Connor

Slide Renegade

"I use my thumb and three fingers for that alternating bass thing," says Connor. "My pick is a .050 or .060 Dunlop—I can't get my rhythm happening with a small pick."

By Art Thompson

**T**he blues scene isn't particularly tolerant of artists who stray too far from the stylistic traditions laid down by Muddy Waters, B.B. King, John Lee Hooker, and other founding fathers. But that hasn't stopped Joanna Connor from pushing her blues cred to the breaking point by injecting funk, rock, rap, reggae, jazz, and even West African high-life into her sound. Wielding a blazing slide style and a powerful voice, Connor is well armed for the life of a blues outlaw. But her recent move to M.C. Records—and the release



## Joanna Connor

of *The Joanna Connor Band*—has finally given her a license to kill.

"My previous record companies were pretty focused on blues-rock," she says, "and that was frustrating because I'd hear all this music in my head that I could never put down on a record. Onstage, however, I've always played whatever I wanted. So when Mark [Carpentieri, of M.C.] came out to Chicago and saw my band, he got excited about making a record that represented what I do live. He even suggested I record War's 'Slipping into Darkness.' When I heard that, I thought, 'Wow, now I don't have to worry about being too funky anymore!'"

During a well-deserved break from her relentless touring schedule, Connor worked out the music for her most adventurous album to date. "I played 192 shows last year—and I have two kids—so I don't get a lot of time to sit down and write songs," she explains. "So when a couple of fans from Colorado invited me and my band to spend a week at their house in the mountains, I said, 'Let's go.' We set up in their living room, and we just relaxed and jammed. I wrote most of the original songs on the album during that time."

When Connor and crew hit the studio, they sailed through the sessions, recording a total

of 18 songs (14 appear on the album) in a mere day and a half. "We played everything live, except for the guitar solos and vocals," she says. "I'm used to doing three or four guitar parts all by myself, but, this time, I cut everything with my guitarist Anthony Palmer. He uses a very strange tuning—E, A, G, D, C, F—so he has his own way of playing chords, but we sound really big together. He played a lot of the melodic rhythm parts on the album, while I handled the staccato stuff."

Connor tracked most of the record using her trusty Gibson Les Paul Classic (strung .010-.046), though she relied on a reissue goldtop LP set up with heavier strings and a higher action for many of the slide solos. She played the acoustic lead on "Slipping into Darkness" on the studio's Gibson flat-top, and her amp of choice was the same Victoria model 80212 combo (a remake of the late-'50s high-power Fender Twin) she uses live.

"It not only sounds great, but it's very road-worthy," says Connor. "I've had that amp for five years, and it has never broken down. I just take it to the Victoria company once a year to have it retubed."

For the album, Connor derived her powerful distortion tone via a Marshall Bluesbreaker pedal, and she also used a Boss CE-1 chorus. Onstage, an ART Extreme pedal is added for

delay. Her slide was custom made by a motorcycle mechanic in Germany, who fashioned it from a Kawasaki's handle bar.

"I like metal slides because the glass ones are never heavy enough—heavier slides give you more tone," says Connor. "I wear it on my pinky, and I damp the strings with my middle finger and the side of my picking hand. About half the time, I play slide in standard tuning, and then I alternate between open A, D, and G. I usually have one guitar onstage, so I've learned to retune really quickly."

Though Connor cites Duane Allman, Jimmy Page, and Ry Cooder as primary influences, she holds a special place for Buddy Guy—with whom she regularly sat in with after moving to Chicago in 1984. "My mother took me to see Buddy in Boston when I was ten," she recalls, "so it was really something to get to play with him when I was 22 and just starting to play lead. Buddy is a great guitarist, and he's so charismatic. He knows how to command a stage, and how to play that *one* note with so much flair that everybody just steps back and goes, 'Wow.' Those things made a big impression on me, and I try to bring the same kind of intensity and emotion into my playing. You have to be fearless to get anywhere in this business, and if you can't get 'em with technique, get 'em with *attitude*."

## Godin

New Guitar Concepts

Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.

[www.godinguitars.com](http://www.godinguitars.com)

### The Godin Flat Five & Flat Five X.

1 11/16" Nut Width  
24 3/4" Scale  
24-Fret Neck  
Rosewood Fingerboard  
Mahogany Neck  
All Solid Wood  
Solid Flame Maple Top  
Godin Humbuckers

The Flat Five X adds  
a Custom EQ and  
Saddle Transducers



Flat Five X

Flat Five

# YOUR AUDIO SKETCHBOOK.



[actual size]


**Inspiration, like lightning, almost never strikes twice.  
You've got to be ready to get your ideas down when they hit.**

KORG's new PXR4 Digital Recorder delivers serious studio power in an incredibly light, compact package. The PXR4 performs high-quality digital recording/playback; edits with time compression and expansion; has 4 tracks and 8 virtual tracks (for 32 possible takes); packs a pro-quality built-in mic; boasts 77 digital modeling effects, and records directly to SmartMedia™ cards with the high-quality sharability of MPEG. The PXR4 is your audio sketchbook, ready to record, mix and edit...whenever and wherever inspiration strikes.

©2002 Korg USA. For the dealer nearest you: (800)335-0800.  
For more info via fax: (631)393-8530, Data3306, [www.korg.com](http://www.korg.com)

**PXR4 KORG**



A black and white photograph of Pete Townshend, a member of The Who, wearing sunglasses and a dark jacket over a patterned shirt. He is smiling and holding a red Fishman electric guitar. A microphone is positioned in front of him. The background is dark and out of focus.

Pete Townshend and the power of  
Fishman ... pure genius.

Because when Pete walks on stage, the  
Fishman Powerbridge™ pickup is the only  
acoustic pickup he trusts to deliver his  
music. Loud and clear.

From subtle finger-picked passages to  
crushing windmill power chords. From  
the opening acoustic chords of Pinball  
Wizard to the high energy riffs of My  
Generation. And everything in-between.  
Give your guitar an infinite palette of  
sound.

Follow Pete's lead. Play Fishman.  
And you won't get fooled again.

The Fishman family of Powerbridge™  
Pickups for  
Strat-style,  
Telestyle and  
Tune-O-Matic  
bridges



**Loud  
AND  
Clear**

**FISHMAN®**

*Acoustic Power*

Built On Performance.

[www.fishman.com](http://www.fishman.com)

Photo Credit: Ross Hallin

FENDER®, STRATO®, AMERICAN STANDARD STRATO®, AMERICAN STANDARD TELE®, TELE® are registered trademarks of Fender Musical Instruments Corp., with which Fishman Transducers Inc. is not affiliated.



"We want to break down musical boundaries and create a new standard for metal," says LaMacchia (right, Matthews is second from left).

# Candiria

## Miles of Metal

By Darrin Fox

"We're a metal band that listens to Miles Davis and the Mahavishnu Orchestra," says Candiria's Eric Matthews.

"Each guy in the band has strong individual influences," adds Matthews' partner in crime, guitarist John LaMacchia. "We're into jazz, hip-hop, ambient music, and other styles, but we find common ground in hardcore and metal. That's the music we collectively understand the best."

Candiria's ambitious two-CD release, *The C.O.M.A. Imprint* (Lakeshore Records) offers a revealing look into the Brooklyn, New York-based group's eclecticism. One disc consists of each member's side projects (everything

from electronica to ambient), and the other disc is Candiria doing what it does best—complex stop/start arrangements laced with odd time signatures, *Bitches Brew*-esque meditations, and cranium-crushing guitar riffs. Longtime Candiria fans may also notice that certain parts of *The C.O.M.A. Imprint* sound vaguely familiar.

"Some of the material is from an album we released in 1997 called *Beyond Reasonable Doubt*," explains LaMacchia. "The record wasn't distributed very well, and we were unhappy with the mix. So we went back, added some new performances, and remixed and remastered it. Plus, we changed the sequence of the record, and added a cov-


er of Method Man's 'Bring the Pain.'"

Candiria's unique sound isn't merely a product of wanton genre-blending, it's also structured around a freer sense of rhythm. "For this band, the *guitar* acts as the foundation and the backbone, rather than the bass and drums," explains LaMacchia. "Eric and I are essentially the rhythm section, which allows the bass and drums to explore polyrhythms and subtle nuances because they don't have to keep the groove grounded. I think *that* separates us from most bands more than our stylistic blends."

While the members depend on LaMacchia and Matthews to steer the rhythmic pulse, the two guitarists are not free to slather



# Experience the Power of Thin Lizzy Live



**THIN LIZZY**  
THE BOYS ARE BACK IN TOWN  
Filmed in Sydney, 1978

The original twin-lead guitar powerhouse,  
on DVD for the first time.

Available everywhere DVD is sold.

WARNER BROS. HOME VIDEO

## Candiria

riffs all over the joint. Even though "R-Evolutionize-R" features a superb outro lead from LaMacchia, the band never leans on extended guitar solos to fill out its sound—which is somewhat surprising considering Candiria's propensity for epic song structures and improvisation.

"I'm not a jazz guitarist, and I don't want to be," says LaMacchia. "Eric and I have always been more interested in being heavy, rather than lifting off the groove to play long solos. If anything, playing with Eric has helped push my

**"We enjoy making people move," says LaMacchia.**

**"But we also like messing with the rhythms so much that they can't move."**

*rhythm playing to new heights.*"

"John also brings in a lot of color and melody to our music—which is inherently hard-edged," chimes in Matthews. "My job was always the heavy thump. But over the years, John has started to pick up more of the thump, and I've been doing more color stuff. We've changed roles a little bit, and that has made us both grow as guitarists. That evolution is very important to us, because we're not metalheads for life, we're *musicians*."

For their musical role playing, both guitarists use custom Aslin Dane guitars loaded with Seymour Duncan Invader humbuckers. LaMacchia plugs into a 50-watt Marshall JCM 800 and a Celestion Vintage 30-loaded Ampeg 4x12. His only effect is a DigiTech RP21. Matthews uses a Marshall JCM 900 and a Marshall 4x12 cabinet, and his effects include a DigiTech RP7 and an RP20.

Although LaMacchia and Matthews revel in pushing the boundaries of metal, they take greater pride in exposing their fans to music they might otherwise turn a deaf ear to. "We mostly play to hardcore and metal fans, so when one of them comes up and thanks us for turning them on to Miles Davis, it's pretty amazing," says LaMacchia. "We want people to be open minded and realize that any type of music can be beautiful—from McCoy Tyner to a drum 'n' bass record. It's *all* good."

# THE NEW VHT VALVULATOR GP3



**FOR REAL**

Reinventing the rack.

[www.vhtamp.com](http://www.vhtamp.com)

# THE UNION UNDERGROUND

## REBELLIOUS TONE.

Patrick  
Kennison

Bryan  
Scott

5150 II

PEAVEY

5150

5150

5150 II Amp and 5150 Enclosures

Also Available 5150 Head and 5150 Combo.

Bryan Scott and Patrick Kennison appear courtesy of Columbia/Portrait Records.



**PEAVEY**

©2000 • [www.peavey.com](http://www.peavey.com)





We understand.

It's more than a hobby,  
or even an addiction. It's a way of life.

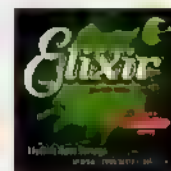
But when strings go dead, so goes the inspiration to play.  
Keeping you inspired is what we do. Elixir® Strings feature a  
patented coating that keeps your strings sounding great  
and feeling clean for a really long time.

With Elixir® Strings, you're always ready to play.

Great tone. Long life.  
elixirstrings.com



Gore, Elixir, NANOWEB, 'e' icon and designs are trademarks of Wm. Gore & Associates, Inc. ©2002 Wm. GORE & ASSOCIATES, INC.





By Art Thompson

**F**or more than 25 years, Little Charlie & the Nightcats have kept the blues scene invigorated with fur-flying performances that showcase the explosive guitar playing of Charlie Batty. On the Cats' eighth album, *That's Big (Alligator)*, Batty dishes up more fine firework, and dips deep into the blues/swing/jazz well for a signature style that

"The most valuable thing I've learned about making records is to first shake out the new material on the road," says Batty. "When you play a song in front of an audience, the ideas start to click, and the arrangement changes. You can't write a song and play it the same way forever—it has to evolve."

# Charlie Batty

Little Charlie &  
the Nightcats'  
Swing-Blues Master



## Charlie Baty

combines the string-bending emotion of B.B. King, the fluidity of Kenny Burrell, and the raw intensity of Albert Collins.

Baty began his career as a harmonica player, only picking up guitar to learn some classic blues licks to teach his 6-string playing friends. It wasn't until he and vocalist/harpist Rick Estrin formed the Nightcats in 1976, that Baty started playing guitar full time. "I knew a little about nothing," is how Baty describes his abilities at the time.

By 1982, when the Sacramento, California-based band released its debut album, *All the Way Crazy*, the members had become high-energy performers who used blues as a launching pad to explore swing, jazz, rockabilly, and even

gospel. "We wanted people to dance," says Baty, "so we did whatever we could to help round out our show. Back in the '80s, we were one of the few bands to mix Chicago-style blues with stuff that had more of a swing beat. We were going for an older sound at a time when a lot of guys were trying to be Stevie Ray Vaughan or the Fabulous Thunderbirds."

Though his multi-faceted style echoes T. Bone Walker, Buddy Guy, Luther Tucker, and Kenny Burrell, Baty cites jazz-guitar pioneer Charlie Christian as his primary influence. "Christian was sort of a Rosetta stone for me," he says. "He opened up my ears to phrasing, and he gave me ideas about making the jump between blues and swing. I didn't just cop his licks, though—I wanted to understand how he played

over the standards of his time. I can read music, and that helped me visualize what was going on harmonically with his solos. I've also studied [saxophonist] Charlie Parker's approach to solos, as compared to someone like Little Walter. They both play beautiful ideas, but they go about it in entirely different ways."

Baty's '57 and '66 Strats saw action on *That's Big*, but his top 6-string was a 1949 Gibson ES-5 equipped with three P-90s. "That was the first jazz guitar I owned, and it has this cool, western-swing kind of sound," he says. "When I bought it in the '70s, I was told it had been owned by a western-swing guitarist who lived in the Sacramento area. I like to think that might have been Junior Bernard [of the Texas Playboys]. A name had been inlaid on the original fingerboard, but it had been replaced with a plain ebony board when I got it."

Though Baty cut the majority of songs on the new album with his trusty Super Reverb amp, he also employed three vintage Fenders: a '55 Pro, a 1x15 Vibroverb (heard on "Money Must Think I'm Dead"), and a Vibrosonic (used for the overdubbed faux-Hammond-organ rhythm part on "Coastin' Hank"). "I don't haul those old amps out on the road," says Baty, "so getting to use stuff I don't play all the time is the fun part of making records."

Baty installs new-old-stock Phillips 6L6 output tubes in his Super Reverb, and he credits amp-tech Skip Henderson for showing him how biasing can affect tone. "My main Super is biased more like a Fender Pro," says Baty, "which gives it a thick distortion at a fairly low volume. I don't like to crank my amp up until it starts sounding like a fuzzbox. Also, I used to blow the old Jensen speakers in my Super pretty regularly, so I replaced them with a set of Eminence ceramic-magnet 10s. I've been using those speakers for quite a while now without any problems, and they have better bass response than the Jensens."

For road work, Baty relies on a Gibson ES-295, a pair of reissue Strats (a '57 and a '62), and a Fender Swingmaster (a Tele-style hollowbody with a bird's-eye maple top and three P-90s). A blackface Super Reverb is his main stage amp, but he occasionally uses a Vero Paramount 4x10 combo. His strings are fairly heavy—.011-.050 sets on the Fenders, and .012-.052 or .013-.056 sets on the Gibsons—and he uses heavy picks.

Playing some 200 shows a year leaves the Nightcats little time for recording, but when they do get in the studio, the band strives for a spontaneous live vibe. "I come up with my best stuff onstage," assesses Baty. "I've never been all that comfortable in the studio. It's hard not to feel the pressure of having to be creative right now. I don't like to overdub solos, so if I make a mistake, we do another take or I just live with it. After doing this for 25 years, I've realized that I'm never going to be as good as I'd like. All I can do is keep practicing and keep learning."

## Buy A Morley. And Step On It.

Check out our two newest wah pedals. Now available at a Morley dealer near you!



**Steve Vai's Bad Horsie 2 Contour Wah**  
Still switchless, still designed to meet Steve's specifications but with two footswitchable Wah modes. In contour mode you can dial in the Wah frequency and level. Are you ready?



**Classic Wah**  
Finally! A quality low cost Wah! Our famous Morley wah tone is back in this durable but affordable wah. A great entry level wah!



**Steve Vai's Bad Horsie Wah**  
The switchless Wah that started a whole new generation of Wah pedals. Easy to use, sounds great!



**Steve Vai's Little Alligator Volume**  
A studio quiet optical volume pedal set with familiar linear taper and suitable for use in an effects loop.



**Dual Bass Wah**  
Two footswitchable Wah modes: Traditional and Funk Wah. Also switchless. Designed for extreme low frequency.



**ABY**  
Use our ABY to route one signal to two outputs OR recombines two outputs. Then, select between

For detailed Morley® product descriptions and specifications, go to [www.morleypedals.com](http://www.morleypedals.com)

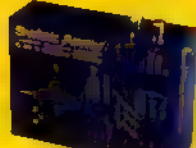
Also from Sound Enhancements, Inc.



**Hum Eliminator™**



**Line Level Shifter™**



**SWIZZ ARMY™**  
6-in-1 Cable Tester

For detailed Ebtech® product descriptions and specifications, go to [www.swizzarmy.com](http://www.swizzarmy.com)

Morley® and Ebtech® are divisions of Sound Enhancements, Inc. 185 Detroit Street Cary IL 60013  
Phone 847-639-4646 [Sales ext 10 or 11 Technical Support ext 12] Fax 847-639-4723

# NEW ORLEANS TO MEMPHIS, EAST VILLAGE TO RED ROCKS.

INTRODUCING THE STEER FROM BURNS.  
AT HOME, WHEREVER YOU'RE PLAYING.

Melodic rhythms, punchy blues, moody jazz, country pickin'—the Burns Steer is one guitar that can take you wherever you want to go.

This is a guitar with roots. Its wide range of tonal qualities rise from its unique acoustic body chambers—a solid Alder body routed out on both sides of the pickup cavity to create a lighter instrument with a more airy and earthy sound. A solid top, fitted with a Burns split humbucker pickup at the bridge and a single coil rhythm pickup at the neck give you the perfect combination of power and control. At the flick of a switch, the humbucker is transformed into a single coil pickup to give you the extra bite you need for those award-winning solos.

*The bottom line—the Steer sound is distinctive, whatever you're playing.*

If you're ready to run with the Steer, you don't have to go far—just visit [www.BurnsUSA.com](http://www.BurnsUSA.com). Or, call us toll-free at 1-866-677-0056 or 1-203-205-0056. Interested in becoming a Burns Dealer? Apply on the Web, or give us a call.

In Canada call ADI at 450-449-8177 or visit [www.adi-online.net](http://www.adi-online.net)



©2002 Catal Enterprises, Inc. and Canadian Distributors for Burns Guitars





# COMING OF AGE

## Silverchair's Daniel Johns Stretches Out

"Our first record was written when we were 13 or 14 years old," says Daniel Johns, guitarist, singer, and chief songwriter for Australia's Silverchair. "So people have this image of me as a child songwriter cemented in their heads, and they aren't willing to let me grow up. But I don't want to be one of those young artists who puts out an album everybody loves, and then is forgotten when the novelty wears off." ● Johns is working hard to buck the "here today/gone tomorrow" trend. After three successful albums, he and his bandmates are set to release their most ambitious album to date, the lavishly arranged *Diorama* [Atlantic]. > > >

By Matt Blackett



It's not the size that matters  
it's the color.



ACOUSTIC GUITAR  
BLACK COATED PHOSPHOR BRONZE  
MEDIUM GAUGE  
N608MB: .45 .55 .65 .75 .85 .95



ACOUSTIC GUITAR  
BLACK COATED PHOSPHOR BRONZE  
LIGHT GAUGE  
N606LB: .40 .45 .50 .55 .60 .65



ACOUSTIC GUITAR  
BLACK COATED PHOSPHOR BRONZE  
EXTRA LIGHT GAUGE  
N606XLB: .35 .40 .45 .50 .55 .60



ELECTRIC GUITAR  
BLACK COATED NICKEL WOUND  
MEDIUM GAUGE  
N677MB: .010 .011 .012 .013 .014 .015



ELECTRIC GUITAR  
BLACK COATED NICKEL WOUND  
LIGHT GAUGE  
N677LB: .009 .010 .011 .012 .013 .014



ELECTRIC GUITAR  
BLACK COATED NICKEL WOUND  
EXTRA LIGHT GAUGE  
N677XLB: .008 .009 .010 .011 .012 .013

Try our Black Coated Strings!



VISIT US  
AT THE NAMM SHOW!  
BOOTH # 2120

1805 Apex Road , Sarasota, FL 34240, Phone 941-379-9911  
playwithme@blackdiamondstrings.com • www.blackdiamondstrings.com • www.nationalpicks.com

# COMING OF AGE

With its rich chord patterns, extreme dynamics, and lush orchestrations courtesy of Van Dyke Parks (of Beach Boys *Pet Sounds* fame), *Diorama* takes Silverchair to the next level and beyond.

It wasn't an easy journey. Since his mid-teens, Johns has dealt with detractors who found his brand of heavy rock to be calculated and imitative. In the face of that criticism, Johns showed poise beyond his years, and paid his dues on the road to hone his playing and writing chops. Now, a seasoned veteran at 22, he's finally making the music *he* wants to hear.

*Diorama is quite a departure for you. There's less guitar and more complex arrangements.*

I'm definitely trying to use the guitar more as a color, and less as the dominant instrument. I just got to the point where I wanted to progress and take my songwriting further. On our first album, we were really young, and we wanted to play music that was like what we listened to. As a result, it came off as derivative. Now, I really struggle to write music that sounds fresh and new to me. Every album we do is pushing closer to that goal, and I think *Diorama* is a huge step in that direction.

*Did the demos for the new tunes have all the orchestrations mapped out?*

No. I like to keep my demos pretty skeletal—like sketches or etchings. You can run into problems when you try to paint in full color at the demo stage, because you can spend the whole recording process trying to recreate something you threw down in your bedroom on an 8-track. I just like to get the basic idea down. Then, if there's a really important orchestral part, I'll put it down on keyboard, and mix it in the background. That way, I can hear what the arrangement is going to sound like without clouding the whole picture.

*Speaking of arrangements, how was it working with Van Dyke Parks?*

Absolutely amazing. It was one of the most mind-blowing musical experiences I've ever been a part of. I felt a really strong connection from the moment I first spoke to him. I tend to talk about music in metaphorical terms and most people don't get it—they think I'm a stoner. But he was immediately on my wavelength.

*What's an example of those metaphors?*

I like to describe music in colors. I'll refer to orchestral swells as tidal waves, violins as a flock of birds—that sort of thing. The point is, he took me seriously, and he knew what I was talking about.

*Parks only orchestrated three tunes, and yet the album sounds very cohesive.*

Johns laying down tracks with a lefty Fender Jazzmaster.



He did "Across the Night," "Tuna in the Brine," and "Luv Your Life." If listeners can't tell which songs he's on, that's a compliment. I really wanted the complexity of the arrangements to match up throughout the album—even if the instrumentation was different. In fact, there are some big orchestral moments where there's no orchestra—it's all guitar.

*"The Greatest View" has a lot of guitar in it. How did you get those tones?*

I played a '70s Rickenbacker 12-string through a 100-watt Soldano 2x12 combo. The clean track was the Ric into the clean channel of the Soldano with a Boss EQ pedal in front of the amp boosting the highs for more punch. I doubled the intro with the Ric/Soldano setup, but I added an Electro Harmonix Micro-Synth.

*It sounds like the level of distortion varies throughout the tune. Do you track with different tones and then vary the blend in the mix?*

Occasionally, but I also tried to find tones that were incredibly sensitive to how hard I hit the strings. That way, I could control the distortion with my picking.

*"World Upon Your Shoulders" has some great clean tones. How did you track those?*

We worked really hard to create those sounds. The chords are pretty complex, and if

the tone wasn't incredibly clean, the subtle nuances would get lost. The intro is the Rickenbacker 12 with an acoustic 12-string under it. The verse is a '61 reissue Gibson SG—with the pickup selector in the middle position—through a Fender Twin. When the chorus hit, I added the Ric through the Soldano with the Boss EQ.

*What did you like about the Boss EQ?*

The tone was just too polite without it. Even though I'm playing through the Soldano's clean channel, I'm boosting it so much that it has a little distortion and a lot more brightness. That tone made the chorus bigger without resorting to the epic, power-rock, distorted-chorus thing.

*On the other hand, you obviously weren't concerned with keeping "One Way Mule" clean.*

No—I wanted that one to be really heavy. I didn't want it to sound like nu-metal, though. I wanted something fuzzy, indefinable, and a little Sabbath-y. The key to that tone was the tuning—it's traditional, but the low-E is down to B. I played a PRS McCarty through the Soldano, and I deliberately didn't modify the guitar because I wanted the low B to be flopping around a lot.

*What other tunings did you use on the album?*

My favorite one is what I call "violin tuning." I don't know what the actual notes are. I was



## From Guitars To Accessories

and stage to studio



Guitars • Books & Videos • Accessories  
Amps • Recording • Pro Audio • Keyboards

## FREE Catalog

all the gear you need at  
guaranteed lowest prices

## Shop Online

secure online ordering with  
over 15,000 products



1.877.213.2581

[www.interstatemusic.com](http://www.interstatemusic.com)



# COMING OF AGE

mucking about one day, and I thought I had invented this amazing tuning. I was feeling all special until I showed it to a friend who told me it was tuned like a violin.

*A violin is tuned in fifths. Doesn't that make the top string really high?*

I actually tune the two highest strings down an octave. That gives the guitar an unusual resonance. The guitar is a Maton acoustic, but I play it through an electric amp. It's a really unique sound. It's not electric and it's not acoustic—it's just this cool tone that floats through the track. I can't get that sound with any other instrument.

*What songs did you play that guitar on?*

"Across the Night" and "Tuna in the Brine." On "Tuna," you can hear how the Maton feeds back. It's not a squealing feedback—it's more of a low humming that almost sounds like cellos. On certain tunes, the feedback sounded ridiculous so we would pad the inside of the guitar to get rid of it. Other times, it would happen spontaneously, and it sounded so great that we kept it.

*"Across the Night" sounds nothing like "One*

*Way Mule."* Do you have to get in a different frame of mind to write a heavy song as opposed to a mellow one, or could you write them both on the same day?

It's a totally different mindset. I wrote "One Way Mule" right after getting off tour, and I was still fired up from invigorating crowds with a full stack. I tend to write the heavier stuff right after being on the road. The longer I'm home, the further I move away from guitar-based tunes, and I get into writing more orchestrated songs such as "Across the Night."

*How much of the orchestrations will you try to pull off live?*

Most of them. We're touring with two keyboardists. One will play the strings and the horn parts, and the other will play piano.

*What gear will you bring on the road?*

Since 1996, I've been touring with two full stacks. Two 100-watt Soldano Hot Rod heads and four Marshall 4x12s. I get really bored with just one stack now [laughs]. When I hit a chord, I like the sound to push me into the microphone. For guitars, I'll bring two PRSs, the Rick-enbacker 12-string, my Gibson SG, and the Maton acoustic.

*Will you play the Maton through two full stacks?*

Yeah. I'm a little worried about it getting out of control, but it's supposed to feed back all over

# It doesn't cry.



The Killer Wait™ Custom Wait  
Triple-mode selector switch. For guitar and bass.

TECH 21 NYC

333 West 52nd Street, NY, NY 10019 • [www.tech21nyc.com](http://www.tech21nyc.com) • 212-315-1116

am hooked!

Nothing  
But a  
strobe is  
good  
enough  
for my ax!

WOW! I CAN'T TUNE  
THIS SKY LOW "B"!

WUDE! I'm in tune!  
I'm never going back!

without +1  
Check out the  
INTERACTIVE DEMO  
on  
[www.PetersonTuners.com](http://www.PetersonTuners.com)  
TODAY!

y guitar  
sounds  
GREAT and  
so do I

# Get de-bugged

The sweetened guitar tuning ROCKS!

With the  
VS-1 I got it  
NAILED

This tuning is AWESOME!

My guitar's intonation is  
PERFECT!!!

This is a  
whole new  
world!

Anybody wanna  
buy a slightly used  
Quasituner?

So this is  
what  
"being in  
tune"  
sounds  
like?  
SWEET!



## Is your tuner still doing the Jitterbug?

LED & needle meter tuners are known for their inaccurate, jittery displays.

The new hand-held VS-1 Virtual Strobe Tuner is the answer to this problem.

Its smooth, high definition display is accurate to 1/1000th of a semitone, and in "Bass Shift" it tracks signals down to below 10Hz; that's more than an octave below low B on a bass guitar!

And unlike those other tuners, you can use the VS-1\* to set up your guitars & basses correctly.



Face it, the Jitterbug went out way back in the 1950s!

Since long has been the tuning you too and temper tune with the break-through real time VS-1\*.

Ask your dealer today about the deadly accurate, portable and affordable new VS-1, you'll be glad you did!

Peterson is the oldest tuner manufacturer in the world, find out why...

**Come See Us  
at NAMM Booth #2104  
(Mezzanine Level)**

Also available:  
VS-1 Carrying Case  
Tuning Pickups  
Autostrobe® R490 Rack Tuner  
Autostrobe® R590 Rack Tuner

**BEHOLD! THE MOST ROBE!!!**  
**peterson**

\*Autostrobe, Virtual Strobe Tuner and VS-1 are trademarks of Peterson Electro-Musical Products, Inc.

For more information:  
Call 1-708-388-3311  
Fax 1-708-388-3341  
Visit [www.PetersonTuners.com](http://www.PetersonTuners.com)  
[info@PetersonTuners.com](mailto:info@PetersonTuners.com)



# Elderly<sup>®</sup> INSTRUMENTS

New, used, and vintage  
guitars, amps, and more.  
Plus CD's, books, videos,  
and accessories.

Call today for your  
**FREE CATALOG,**  
or order online at  
**www.elderly.com**

1100 N. Washington  
PO Box 14210-GP  
Lansing, MI 48901 USA  
**(517) 372-7890**  
fax (517) 372-5155  
**www.elderly.com**



## COMING OF AGE

the place, anyway. I've been padding it with foam, and that seems to help keep it in check.

*What stompboxes will you bring?*

I've got a Fuzz Face for when I need a note to sustain for about six minutes, and a Boss octave pedal to thicken up solos by dialing in just a little of the lower octave. I'll also bring the Boss EQ and the Micro-Synth, as well as a chorus pedal that I don't even use, but it has been there so long that I'm superstitious about getting rid of it.

*When Silverchair plays live, you guys have a really deep groove. Bands can play together for years and never get that.*

Grooves are something we're passionate about. I think when we first started out, we didn't know why certain shows didn't sound or feel as good as others. We would do a bad gig, and we couldn't put our finger on why. We've gotten a lot more aware of what makes a show good, and a lot of it has to do with the groove. We know now that we've really got to be able to hear one another clearly. If we can, we'll lock in.

*Did you ever play with a click or sequences?*

Not live. We're really against using DATs in

concert. I don't even like using those types of tools in the studio, because you can tell when a record has been recorded with a ton of sequencing and pitch correction—they sound really artificial. It's like making a baby without a heartbeat.

*Who would you cite as an influence on your rhythm-guitar playing?*

I'd say Jimmy Page. He's best known as a lead player, but his rhythm work had a profound effect on me when I was younger. I love his unusual chord selection and his use of extended chords. His acoustic stuff is amazing, too. I also like Malcolm Young.

*Who do you like for lead players?*

Definitely Hendrix. No one gives me goosebumps and shivers like he can. Some people play unbelievable solos, but they sound out of place. Jimi always felt right.

*What made you want to play guitar in the first place?*

My parents' record collection was pretty extensive, and I would scrounge around in there and whatever artwork appealed to me the most would be what I put on. I gravitated toward *Deep Purple in Rock* and *Sabbath Bloody Sabbath*, and that's when I decided break dancing lessons were no longer an option. I wanted to play guitar. There are just magical things you can get out of a guitar that you can't get out of anything else.



## "Wicked, Wicked Fun"

— Guitar Player, EDITORS' PICK award, May 2002

## "Destined to be a Classic"

— Guitar World, June 2002

## "An Enormous Number of Sonic Possibilities"

— Guitar One, ONE award, June 2002

## "There's Nothing Like It on the Market"

— Keyboard, KEY BUY award, April 2002

U99

AdrenaLinn

Digital Filter 10 • Amp Modeling • Drum Box

Visit us at Summer NAMM, Booth #1620

The critics are raving about **AdrenaLinn**, the radical new effects pedal from **Roger Linn**, creator of the first Digital Drum Machine and a host of products that have changed the way music is made. And why are they raving? Because **AdrenaLinn** is one of the most innovative creativity tools to come along in years. With its amazing **filter sequences** and **beat-synched modulation** effects, as well as its

superb **amp modeling**, sweet **filter effects**, grooving **beat box** and a totally tweakable sound design system, guitarists everywhere are staying up nights coming up with fresh musical ideas. How much? Only \$395 US list. Visit [rogerlinndesign.com](http://rogerlinndesign.com) today for a **video demo**, audio samples, and to have some wicked, wicked fun with **AdrenaLinn**!

Roger Linn

Dream Out Loud

Berkeley, CA 94708-4878  
[www.rogerlinndesign.com](http://www.rogerlinndesign.com)

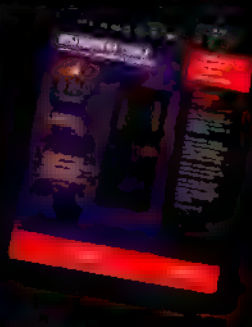
# You will die before your tone does

**Planet Waves cables  
simply offer superior  
sound, night after night,  
gig after gig.**

Our goal was to create a truly transparent signal-transmitting cable, designed to reproduce your guitar's signal without unnecessary filtering or equalization. We leave the tonal alteration to you, your amp, and your effects.

Planet Waves' gold-plated, patented compression-spring plug offers a superior connection into standard 1/4" jacks, and our double-molded connectors provide extra protection and unsurpassed strain relief.

**Since Planet Waves cables  
come with a lifetime warranty,  
these are the last cables you  
will ever have to buy.**



**PLANET WAVES®**

**DAddario** PO Box 290 • Farmingdale, NY 11735 • [www.planet-waves.com](http://www.planet-waves.com)



# Soul

LOS LOBOS  
CONJURES ITS  
TRADITIONAL  
ROOTS ON  
GOOD MORNING  
AZTLAN



PHOTOGRAPHS  
BY RANNEY COHEN

# Seance

"I've always been proud of my Mexican heritage," says Rosas (right, Hidalgo is far left). "And I decided I was going to play that kind of music, whether or not anybody else liked it."

BY SHAWN HAMMOND

Like many teenage guitarists in the early '70s,

David Hidalgo and Cesar Rosas idolized Hendrix, Page, and Clapton.

But they were also immersed in the Mexican folk music that permeated their East Los Angeles community. As members

of Los Lobos, such a diverse musical background has enabled

Hidalgo and Rosas to go from making grandmas weep at



# CESAR ROSAS PLAYS ROCCAFORTE



"My Roccaforte 80 Watt is a one-stop Hard Rockin'..

Boppin' Amp"

## Roccaforte Amps

3 Via Tunas San Clemente, CA. 92673

Phone (949) 488-0259 Fax (949) 488-2592

Amp Sales and Information (949) 981-6095

Catalog Sound Bytes [RoccaforteAmps.com](http://RoccaforteAmps.com)

# Soul Savage

Cinco de Mayo festivals to wowing critics with impressionistic walls of sound.

But after three Los Lobos albums brimming with the experimental underpinnings of studio gurus Mitchell Froom and Tchad Blake, the band was itching to get back to traditional song forms. The result is *Good Morning Aztlan* [Mammoth]—an album crammed with tasty tones and stellar guitar work, and brimming with influences from soul to Latin folk music to Led Zeppelin.

*What prompted you to switch producers for Good Morning Aztlan?*

**Rosas:** I decided that I wasn't going to work with Tchad and Mitchell anymore. It's nothing personal—I love those guys. But I thought, "I've been in the same room for a long time, and I wonder what's outside the door?"

*Was "opening the door" the reason for the return to more traditional song arrangements?*

**Hidalgo:** On the last couple of albums, the songs were based around a lot of grooves and casual, one-chord arrangements—and even non-arrangements. We felt we had taken that approach as far as we could, and we decided it would be cool to just write songs—tunes with traditional chorus and bridge forms. We hadn't done that in a long time.

*How would you say Aztlan producer John Leckie most affected the overall feel of the record?*

**Hidalgo:** I think the album sounds a little more mainstream. When we were with Mitchell and Tchad, we'd goof off and experiment with sounds and see how far we could take the production aspect. John tends to focus on the songs.

*Does the band track live?*

**Rosas:** Not typically. Sometimes it's important to play with three or four of us at a time, but we mostly overdub our parts.

*What was the recording medium for the album?*

**Rosas:** Most of it was recorded at my home studio the old-fashioned way—through a Neve console to 24-track, 2" analog tape.

*What's your favorite song on the new album, and why?*

**Rosas:** "Maria Christna," because it's the first time we've ever recorded a cumbia—a style of Columbian folk music that has a steady, Caribbean-type backbeat similar to reggae. That was the first song we recorded, and it set the mood for the rest of the album. I like the skanky, upside-down-and-sideways guitar lines.

**Hidalgo:** My favorite is "Big Ranch." That



## Discovery Quest

As kids, Hidalgo and Rosas developed a deep love of Mexican folk music through their parents' record collections. "We heard a lot of Latin music from albums, but we didn't know what instruments the musicians were using or how they were played," Hidalgo explains. "We could go and see bands performing the *norteña* style—Tex-Mex stuff with accordion—around Los Angeles, but the music from further south rarely made it up here."

By 1975, the band was so serious about representing their culture through music that they embarked on a bus trek to the heart of Mexico. Stopping in towns along the route from Tijuana to Mexico City and Veracruz, Rosas and Hidalgo downed beers and fresh fruit in town plazas as strolling bands played music from all over Central and South America.

"Three guys would carry up a big old marimba, park it, and play these amazing songs," Hidalgo remembers. "After they moved on, a trio of maracas, guitar, and tres would come by and play tropical music. Then a *jarocho* group would come and play harp, requinto [a small-bodied Spanish guitar tuned a fourth above standard], and jarana [a guitar with five courses and eight strings]. There were also mariachi groups, and big bands playing *danzon* music [a Cuban folk-dance style]. The journey was unbelievable, and it put us in touch with the soul of Mexican music."

"We learned we weren't too far from the correct playing techniques," adds Rosas, "but we also saw that our strumming approach was off. We'd be playing these parts where you go *slap, down, up, down, down*. But we found out it was one guy playing all the slaps, while the other player did the ups and downs. Before we saw that, we were both trying to do it all, and it didn't sound right."

While educating the band about traditional Latin instruments—which the players often incorporate into Los Lobos' music—the trek also served to fire up Rosas and Hidalgo's approach to guitar technique and songwriting. "Playing Mexican folk music really helped my guitar playing overall," says Hidalgo. "It taught me how to play over chord changes—how to follow them, how to lead them in, and how to anticipate the next one. It also got me into playing a lot of double-stops with thirds and sixths. I started practicing those in every key, which improved my improvisation."

"More than anything," asserts Rosas, "playing Latino music has influenced our writing and arranging. The foundations of a lot of our songs are built on the spirit and rhythms of traditional Mexican music."

—SH



## POWER AMP DISTORTION.

CONTROLLED

Maven Peal Instruments  
Feel the difference

Maven Peal®

1270 Peck Hill Road Plainfield, VT 05667  
voice 802-456-1607 fax 802-456-1609  
maven@peal.net

## SOUL SANCE

tune turned out sounding somewhere between Jimi Hendrix and The Band. For the solo in the middle, I used a Travis Bean guitar through a Line 6 FlexTone 2x12. Louie [Pérez, drummer and guitarist] did the last solo with the same setup.

*How about favorite guitar tones?*

Rosas: "The Word." As far as I can remember, that's the first time we've used a Spanish guitar for a lead in a rock tune. We typically use them as backing instruments. For the electric parts, I played a stock '69 Telecaster through my old CryBaby wah and a little direct box, and plugged straight into either an API or a Neve preamp.

*"The Word" has a deep R&B feel—sort of a Stax/Volt-meets-Curtis Mayfield vibe.*

Rosas: I listen to a lot of soul, and I think I pushed that influence on Dave. He loves Curtis Mayfield, but he got away from that feel, and I brought it back to the band. When Louie and I wrote "The Word," I was hearing the spirit of Marvin Gaye. In fact, for about five months the working title was "The Marvin Gaye Song," and I kept pushing it to sound like him.

*What was your favorite tone, David?*

Hidalgo: I like the tone on the ending solo of "Done Gone Blue." I used a '61 Gibson ES-330 with a P-90 pickup through a Tech 21 Trademark 60 amp driving a Marshall 4x12. Afterward, the engineer added the Uni-Vibe model from a Line 6 Modulation Modeler. I used the Trademark/Marshall setup for most of the album. I also like the rhythm guitars on "The Word" and the solo on "Maria Christina." For that solo, I used a '66 Fender Telecaster with the bridge pickup wide open.

*"Done Gone Blue" has a bit of an SRV feel to it.*

Hidalgo: That's funny. I was thinking Coda-era Zeppelin when we did that song—even though it doesn't really sound like it. Something about playing a 7th chord up high like that reminded me of Jimmy Page. One of the fun parts about that song was playing a reissue Danelectro Longhorn bass with a 50-cent piece as a pick.

*Considering your cache of vintage tube amps, it's surprising to hear solid-state models were used so much.*

Hidalgo: Well, tube amps were still in the studio. I used a Fender Princeton Reverb and an old White amp for a couple of things. But as I got more into doing home-studio stuff, I started using the Tech 21 SansAmp PSA-1 rack-mount. At first, I just used it as a noisemaker, but then I looked at the manual, and it detailed

## ARE YOUR EARS READY?

You need an amplifier that responds to your touch, your style, your expression, one that works with you, not against you. Plug into a THD UniValve and discover why Britain's esteemed *Guitarist Magazine* gave it 5-Stars in all categories, an honor they have never before bestowed in the history of the publication.

In the Rock input, set the Volume control and the highly interactive tone controls in the middle and start to dial-in your sound. Brush your fingers across the strings; it shimmers. Dig in; it grows. Start a slow vibrato; it sings. You will quickly see, hear and feel why *Guitar Player Magazine* gave the UniValve their prestigious Editor's Pick Award.

# THD UNIVALVE

• Pioneeringly Crafted Using the Best of Point-To-Point & Military-Grade Printed-Wire Assembly Techniques with Superlative Quality Components

• Completely Self-Biasing

• Uses Most Standard Tubes Including 6L6, EL34, 6550, KT66, KT77, KT88, 6V6 (5 Watts), EL84 (4 Watts with Yellow Jacket®) 12AX7, 12AT7, 12AU7, 12DW7, etc...

• Built in Hot Plate® & Dummy Load

• Balanced Transformer-Isolated Line-Out

• Pure Zero-Negative-Feedback Design

• Built-in Defeatable Noise Reduction

• WIR Drive Any 2, 4, 8 or 16Ω Cabinet

• Hand-Signed by Designer Andy Marshall

• Limited Edition "Lefty" Version Available

• Visit Your Local Dealer for a Demonstration



THD Electronics, Ltd.

Since 1987

4816 - 15th Avenue NW • Seattle, WA 98107-4717

Phone: 206.781.5500 • Fax: 206.781.5508

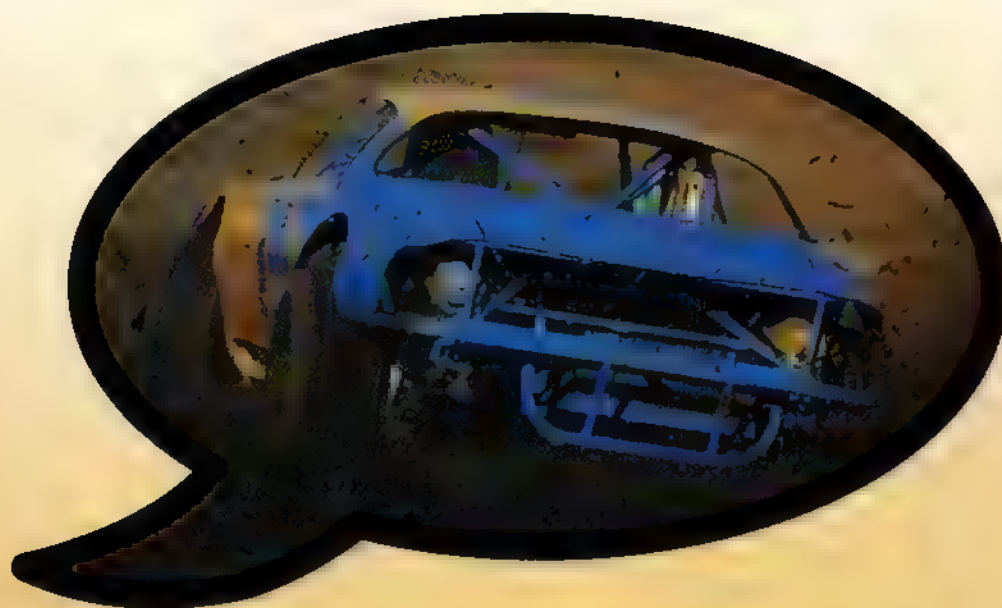
www.thdelectronics.com • info@thdelectronics.com

## HAND-BUILT. ALL TUBE. 15 WATTS. SINGLE-ENDED CLASS A

UniValve, Hot Plate, Yellow Jacket and the THD logo are registered trademarks of THD Electronics, Ltd. © 2002 All rights reserved.



**Seymour  
Duncan®**



***SH-1 '59 Stripped Down Classic***

*If you're old enough to remember those shiny, round, vinyl things called LPs, then the '59" is your pickup. Dirty or clean. It's only rock 'n roll.*

---

*For a free brochure call 805.964.9610 or visit [www.seymourduncan.com](http://www.seymourduncan.com)*

Lenny Kravitz

Robben Ford

Gilby Clarke

Paul Stanley

Scott Henderson





**all you ever wanted  
and more...  
The Multitone**



All-tube, three channels and much more...

Visit us at NAMM, booth # 2161

**amps attitude**

US distributor: Eden Electronics, Inc. phone 783-875-3000  
Distributors of the US: Koch Guitar Electronics phone +31 (0)83 483 4833  
[www.koch-amps.com](http://www.koch-amps.com)

## SOUL SEARCH

knob settings for an early-Beatles Vox AC30 sound. So I dialed in those settings, strummed a chord, and it was like, "Wow, that's George Harrison!" It was right on the money. Then I tried the Bluesbreaker-Clapton setting, and—boom—it was there. For direct sounds, I used the PSA-1 or a Morley JD-10 Jerry Donahue Over-drive/Distortion direct box.

**Rosas:** On about half the stuff, I went direct, and on the other half I used a Top Hat Club Royale 1x12 combo. That's a pretty cool amp—it lets you get a really rich clean tone, but you can get a lot of different flavors out of it because the midrange is so flexible. The English-type sounds have been my favorite for the last ten years, though. As much as I can, I use Marshalls, Voxes, and Oranges.

*It's even more surprising how often you went direct.*

**Rosas:** You can get some really cool sounds going direct—a lot of the old records were done that way. Remember the intro to the Temptations' "My Girl"? I spent 35 years trying to find out how they got that tone! When I

started learning about Motown guitarists, I found out they *never* used a guitar amp—they always went direct.

*When you did use amps, how did you usually mic them?*

**Rosas:** The Shure SM58 is John Leckie's favorite mic, and he really knows how to get great sounds with it. We usually placed it about halfway between the dust cap and the edge of the speaker. A couple of times, I was able to use my favorite mic—a Sennheiser MD 441.

**Hidalgo:** I used a Shure KSM44 condenser and an SM57. For room ambience, I used a Neumann U87.

*What other gear did you use on the album?*

**Hidalgo:** I used a Gibson ES-330 on a few things. On "What in the World," I used Louie's mid-'60s Gibson ES-175. I also used an ES-345. On "Hearts of Stone," I used a '66 Epiphone Riviera. I string the guitars with Ernie Ball 010-.042 sets. I used to use .011s, but I started getting tennis elbow.

**Rosas:** The Tele was my main guitar, but I also used a mutt Strat that has mostly '68 parts—including the pickups. I used a '62 Fender Jazzmaster on "Maria Christina," and a '61 Gibson SG Standard with Gibson reissue P-90s on "Get to This." On "What in the World," I went direct with a Gibson L-5. I string all my electrics with Ernie Ball .010 sets, and I use heavy Ernie Ball picks.

## The Godin Multiacs.

Performing and recording means "plugging-in" in one form or another.

The Godin Multiacs were designed from the ground up to sound great no matter what you're plugged into.

Now you can stop worrying about your sound and play some music.

**Godin**  
New Guitar  
Concepts



Find out more about the Multiacs at [www.godinguitars.com](http://www.godinguitars.com).  
Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.

# Meet Victor Bailey's latest collaborators.



*When Victor tried out our Hartke Kickback® combos, these were his exact words.*

**"I'm loving these things!"**

**KB 15** 15" Aluminum Cone Driver

**KB 10** 10" Aluminum Cone Driver

**KB 12** 12" Aluminum Cone Driver

**And a few of Victor's other collaborators:** Jim Beard, Walter Beasley, Mary J. Blige, Michael Brecker, Alex Bugnon, Regina Carter, Billy Cobham, Will Downing, Bill Evans, Faith Evans, Expose, Force MD, Godchildren Of Soul, Omar Hakim, George Howard, Madonna, Metro, Jason Miles, Najee, Philippe Saisse, Santana, Steps Ahead, Urban Knights, Sadao Watanabe, Weather Report, Lenny White, Kimo Williams, Joe Zawinul & Zawinul Syndicate

## Hartke

For more info on the Hartke Kickback® Series and other great Hartke bass products checkout [www.hartke.com](http://www.hartke.com)

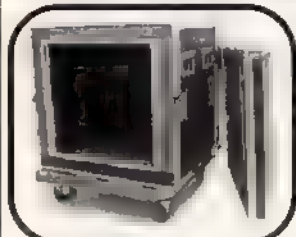


## The Case Specialists



**FOOT PEDAL CASE**  
Small 23x13x4 1/2" - \$119  
Large 30x15x4 1/2" - \$149

**GUITAR CASE BLOWOUT!**  
\$99 strat, acoustic, and bass



**SHOCK RACKS**  
3/4" Ply, 2" Foam  
10SP \$399  
16SP \$449  
21SP \$499

Cases also Available for Drums, Amps, Mixers, Rack Mount Equipment, Keyboards, etc...

Call for pricing on standard or custom designed cases!

[www.discount-distributors.com](http://www.discount-distributors.com)  
800-346-4638 (in NY) 631-563-8326

## Soul Sessions

How about effects?

Rosas: I didn't use many. For chorusing, I like the DOD FX65. They don't make it anymore, but that was the greatest pedal they ever made—it's like a poor man's Leslie.

What types of acoustics were played on the sessions?

Rosas: On "Malaque," I used a Peruvian cuatro, and on "The Word," I used a Rodriguez nylon-string.

Hidalgo: Louie used a Martin 000-18 in dropped-D tuning on "Tony & Maria." I played a jarana, a cuatro, and a requinto jarocho through a vibrato pedal on "Malaque." For the middle part, I also used a Danelectro Convertible that I turned into a homemade tres (a small, 6-string Cuban guitar with three courses tuned in octaves to G, C, E, low to high) by cutting the nut with a butter knife and putting a different bridge on it.

What do you admire about each other's playing?

Rosas: Dave's technique is great, and he has an incredible sense of rhythm that I'll never

er have. I try and try, but I can't match it.

Hidalgo: Cesar is great at rhythm, too, but he's more of a raw player. When he plays blues and rock he's very aggressive—he goes for the throat. He has also taught me a lot about boleros (ballads) and soul and R&B rhythms. I love his little pull-offs and the two-note slides he does on those kinds of tunes.

Are there any guitarists you dig that might surprise your fans?

Hidalgo: Well, Kurt Cobain may not have been schooled, but his solos and rhythms parts were really musical. Even though he didn't have the kind of technique other guitarists did, there was substance to it—and that made him stand apart. Then you've got guys like Dimebag Darrell, who's a monster—I love his playing. The way he plays is so deliberate, and that's hard to do. I also dig Kerry King from Slayer.

Rosas: I'm so out of it—I'm embarrassed and ashamed. For the last couple of years, I haven't bought any records. I've just been listening to Wes Montgomery because I haven't heard anything recently that's different. I get really bored with all these bands full of upper-middle-class kids screaming about how awful life is, and I hate the deep, dark, devil voices that everybody uses now. It makes me mad, because I want to hear somebody unique. I know there's a lot of talent out there, it's just hard to find. Maybe I should stop watching MTV!

## Groove Tubes Amplifiers...Hear the Difference!

Most folks know us for our premium tubes, our Tube Amp Book, or our studio microphones.

But many professional guitarist also know we've been hand building high grade tube amplifiers for almost 20 years! Our Speaker Emulator revolutionized direct recording of tube amps, we pioneered the 3 channel tube preamp with our Trio, our Soul-o 75 amp was the world's first channel switching tube amp that also could switch between Class A and Class A/B power output, our Soul-o 45 amp was the first tube amp specifically made for use with foot pedals, and most recently our patented SFX products that fill the room with stereo sound from a single SFX cab.

This year's addition is a cool little amp we designed for the studio and live gigs that mic the amp. The Soul-o Single is a true single ended Class A amp that uses just a single power tube...but you can use any power tube from an EL84 to a 6L6. The power ranges from 7 to 15 watts, and the sonic signature changes to reflect the preamp and power tube you choose...and it can be changed in seconds without any adjustments. The Single is a little 'tube sampler' amp that records incredibly big and can give you a rainbow of tone just by changing it's tubes. It also has a full set of gain and tone controls that range from fat & clean to crunch & shred.



[www.groovetubes.com](http://www.groovetubes.com)

To find a GT Amp dealer near you, call 1-800-450-5007

ASPEN PITTMAN  
holding the new 6L6 GE Tube



Trio PREAMP w/ RC2 CAB  
SFX 10 STEREO KEYBOARD 3x12" CABINET  
Soul-o 75 AMP - 75W 45 6L6 GE Tube - 15W 6X4 GE Tube  
Soul-o 45 AMP - 45W 45 6L6 GE Tube - 15W 6X4 GE Tube

D75 SFX + E1 w/ RC3 CAB  
SFX G3 STEREO CAB + SFX S15 CAB  
S75 + 410 CAB + SPEAKER EMULATOR 2  
S75 TOP + 212 CAB + SOUL-O 75 COMBO



## NO BODYPACK NO CABLE NO HASSLE

AKG's new **GB 40 guitarbug™** transmitter was created to free the wired guitarist. Simply plug the **GB 40 guitarbug™** transmitter into your guitar, using it in conjunction with the **SR 40** receiver. The **FlexJack™** swivel plug matches all electric guitar outputs, no matter what type of axe you play.

The other good news is that the **GB 40 guitarbug™** transmitter has integrated charging contacts, so when the **GB 40 guitarbug™** transmitter is used with the optional **CU 40 chargingunit™**, the transmitter is automatically recharged.

Check out the other new **microtools™** wireless accessories

**SO 40 snapon™** transmitter: turn any dynamic microphone into a wireless microphone.

**MP 40 micropen™** transmitter: miniature transmitter with an integrated detachable lavalier microphone.

**SR 40** receiver: stationary receiver that works in conjunction with all **microtools™**.

**CU 40 chargingunit™**: optional rechargeable accessory for **microtools™** transmitters and batteries.

Visit Our  
Booth #5316 at  
NAMM Summer Session,  
7/19 - 7/21



A Harman International Company

**AKG Acoustics, U.S.**

914 Airpark Center Dr.

Nashville, TN 37217

Ph: 615•620•3800

Fx: 615•620•3875

[akgusa.com](http://akgusa.com)

[akgusa@harman.com](mailto:akgusa@harman.com)



SR 40 receiver

CU 40  
chargingunit™

SO 40 snapon™

WMS 40 microtools™

MP 40 micropen™

GB 40 guitarbug™





*"This record just took on  
a life of its own," says  
Lifeson, shown here with  
his '76 Gibson ES-335.*

# Back in the Limelight

**ALEX LIFESON AND RUSH REIGNITE  
AFTER A FIVE-YEAR HIATUS**

W

**BY SHAWN HAMMOND**

hen Rush emerged from the Great White North in 1974, the band was two-thirds of the way to becoming one of hard rock's most groundbreaking and successful acts.

Just prior to their first full U.S. tour that year, guitarist Alex Lifeson and bassist/vocalist Geddy Lee

recruited drummer/lyricist Neil Peart to cement what would also become one of the longest-

lived and most-virtuosic trios of all time. ■ The band's unique style spawned a string of radio ► ► ►

---

**PHOTOGRAPH BY ANDREW MacNAUGHTAN**

---



Matt Guitar Murphy's LUCKY CHARM


A mojo, a black cat bone,

OR A CORT

Check out  
BLUES BROTHER

MATT  
GUITAR  
MURPHY

SIGNATURE MODEL MGM1  
with a limited maple top,  
with screaming

Double  Humbuckers  
with coil tap

ALL CORT GUITARS ARE HAND CRAFTED  
IN CORT OWNED FACTORIES AND CARRY  
A LIFETIME WARRANTY.

A partial list of CORT Players:  
Larry Coryell, Hiram Bullock, Billy Cox,  
John Sebastian, and Mem Shannon

LUCKY CHARM



Hear Cort's MGM1  
On Matt's  
Latest Release  
"LUCKY CHARM"  
on Roesch Records

[www.roeschrecords.com](http://www.roeschrecords.com)

Cort U.S.A., 3451 W. Commercial Ave. Northbrook, IL 60062 (847-498-6491)  
In Canada, Kelf music Ltd., 12387 84th Ave. Surrey, BC V3W3G8  
email: [cortinst@aol.com](mailto:cortinst@aol.com)

For Specs, dealer list, visit us on the web [www.cort.com](http://www.cort.com)

# Back in the Limelight

classics (including "Fly by Night," "Closer to the Heart," "The Spirit of Radio," and "Tom Sawyer"), and allowed them to weather every fad from '70s riff rock to '80s synth mania to '90s grunge. But shortly after the last date of their 1997 *Test for Echo* tour, the band's career was put on indefinite hiatus after the tragic deaths of Peart's daughter and wife. As befitting longtime friends, Lifeson and Lee made Peart's emotional well-being priority one, and left it up to him to decide when—and if—Rush would resume work.

Early in 2001, the band members settled into a small Toronto studio and proceeded to work on their 17th studio album, *Vapor Trails* [Anthem/Atlantic]. Much to the delight of Lifeson—and fans of his guitar work—the record is completely devoid of keyboards, which freed him to strap on approximately 50 guitars and lay down track upon track of what may be his most rabid and experimental playing ever.

*When was the last time you guys played together before Vapor Trails?*

July 4, 1997. After that, I saw Ged a fair bit, but he was busy working on his solo record. With Neil, it was a little more difficult. He was searching for answers and embarking on a new life. We kept in touch, but it was from a distance. Finally, Neil felt he was ready to refocus, so we went back into the studio. It has been a long recovery for everybody, but getting into the studio was terrific therapy for all of us.

*Did you play guitar much during the band's time off?*

I didn't pick up a guitar for about a year after [Peart's daughter] Selena's death. I couldn't find any joy in playing. But I slowly came around to finding solace in it as I spent more time in my home studio, writing and jamming with friends just for the fun of it. I also did a lot of recording with my son, who plays techno stuff on keyboard. Doing that helped me stay in shape—musically and mentally. It also gave me a chance to experiment. I got involved with some other projects, too. I produced some songs for 3 Doors Down, and I did some soundtrack work for a TV show called *Andromeda*. Af-

ter Geddy finished his record, I took a gig producing a band called Lifer [covered in the Oct. '01 GP]. A couple of months after that, we started on *Vapor Trails*.

*What were those first few sessions like?*

We didn't play anything for two or three weeks. We just sat and talked, and got a feel for each other's frame of mind. We needed to see if everybody was really up for it. Eventually, we started jamming, but we didn't have anything we were crazy about. The material seemed a little forced—nothing grabbed us. So we took a couple of weeks off, and when we came back, we felt fresh and more focused, and we were able to hear songs, not just parts.

*Had your tastes drifted apart during the interim?*

Not really. In the beginning, it was difficult to find common ground in terms of direction. I had just come off projects that were aggressive and youthful, and Geddy's record was quite melodic. So we had to figure out what kind of record we wanted to make. But, after spending those weeks talking about what we wanted out of it, we were in agreement on every aspect of the recording. And when we finally started jamming, we were really feeding off each other. A lot of stuff on the album is from those



Lee (right) looks on as Lifeson wails on his '69 Gibson ES-335, circa 1977.



# ...ever played a '57 Strat?

If you have, you know there's nothing like a vintage Fender Stratocaster. It has a look, feel, and tone all its own. You've always wanted to own one, but the price tag has put it out of reach. Well, guess what, you can! Our American Vintage '57 Strat recreates the vibe, look, feel, and the unmistakable sound of the original. Visit your favorite Fender dealer and experience a living legend today.

## American Vintage SERIES

All original details include:

- Neck and body woods
- Fret size and fingerboard radius
- Neck profiles and body contours
- Pickup design and tone circuit
- Original colors and hardware
- Original sound and feel

Shown in Surf Green at left  
and Ocean Turquoise above

IN STORES NOW!

Fender  
[www.fender.com](http://www.fender.com)

# Back in the Limelight

jams—the original, played-once versions.

*What's an example of a song that came from those first jams?*

The heart of the album—including "Peaceable Kingdom," "Ceiling Unlimited," and "Nocturne"—came from early jams. For "Peaceable Kingdom," we just assembled the pieces and enhanced a couple of things. We added another clean guitar in the chorus, beefed up the middle section, and that was it. There are moments on all the songs that are from the original jams. I don't think there was one song that was completely re-recorded.

*How did your writing and recording approach change with this project?*

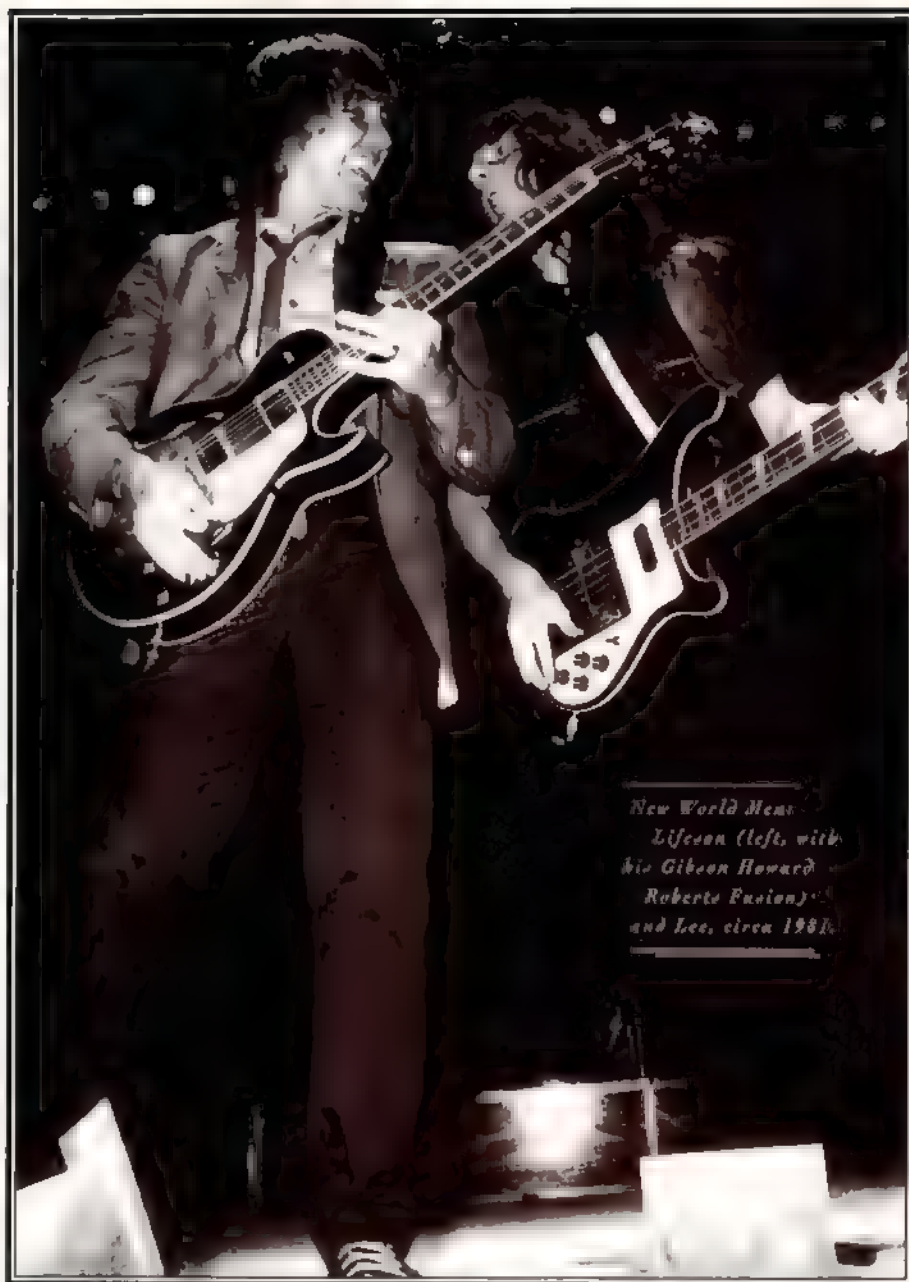
We used to take five or six weeks to write and do preproduction demos, and then we'd go into the studio and record everything all over again. In addition, each of us would bring in song ideas as starting points. But we found over the last couple of records that it's a lot more fun to come in the first day and start fresh. We wanted this album to be completely disconnected from anything we've done before, so there were no preconceived ideas. We wanted to capture the spontaneous, instinctive, emotional stuff that often gets lost when you do it the other way.

We spent a little time making sure we had good sounds, and we hit record. If we thought we could beat any of those first performances, we'd do the song again. If not, we knew we had something special. There's a magic created in those types of moments—a real spark—that's difficult to recapture.

Another difference is we used to be obsessive about deadlines. We'd allot a certain amount of time to record each instrument, and we wouldn't budge from those schedules. For *Vapor Trails*, we left things open-ended—which took off a lot of the pressure and allowed us to not be precious about anything. That might not sound like a big deal, but, for us, breaking out of the deadline mold was a big move—and we ended up constantly tweaking all the songs.

*The lack of keyboards on this album certainly allowed you to stretch out on guitar.*

Leaving keyboards off this record was very important to me, and Geddy was open to that because he knew that I'd often worried about their presence in the band. So I spent a lot of time working on guitar parts that were richer in tonality and harmonic quality, and that satisfied our needs for the background stuff that synths would normally provide.



*New World Men:  
Lifeson (left, with  
his Gibson Howard  
Roberts Fusion)  
and Lee, circa 1981.*

*There is a new intensity in your playing.*

My playing has taken on a different character, but I don't know how I would explain it. These days, I think of myself more as a songwriter than a guitar player. I've always been very proud of the fact that this is my main instrument—and I love playing it. But when I pick up the guitar now, I don't play scales or little riffs. I look for parts that give some immediate emotional payback. I seem to have reached a point where I really crave writing song parts.

*Does that mean you're more tuned into chords and rhythm work?*

Yeah. On *Vapor Trails*, I played chords and let all kinds of open strings ring out, whether they were in key or not. I didn't care—it was more about the effect of the sound than the neatness of the notes. Having said that, Ged played a lot of chords on bass, and that opened

up a different area for me, because it let me play more single-note lines.

*How did you get that uncharacteristically dry and dark overdrive at the beginning of "Ghost Rider"?*

I used my '69 Gibson ES-335 through a Hughes & Kettner TriAmp. The next time I played that part, I used my '76 ES-355. We were looking for this bluesy, melancholy nightclub feel. Something like that never would have appeared on a Rush record in the past—it's bare and raw, and there's nothing sophisticated about it. For the opening clean part, I played my 1981 Gibson Howard Roberts Fusion, and in the bridges I used a '59 Tele reissue from 1978—which has been my main writing and recording guitar ever since I bought it. In the choruses I played a '95 Les Paul Custom and the 335.

*Continued on page 76*





# Calling All Musicians...

## *The Fostex VF80 has arrived.*

The VF80 8-Track Digital Power Tool follows in the tradition of its 16-track predecessor, the VF160. It's an all-in-one solution to today's recording needs—a 20GB digital hard disk recorder, digital mixer, effects processor, digital editor, and digital mastering device with an optional built-in CD burner.

Whether you are a guitarist taking advantage of the specially designed amp modeling, a vocalist using the great sounding on-board mic modeling, or a keyboardist utilizing the built-in MIDI connections, the VF80 provides a little something for everyone. So check out the VF80 at your Fostex Dealer today and spread the word.



If you're a guitar player, you're really going to love the dedicated guitar inputs and simulation-effects controls. These are not just re-worked tone controls, these are useful, powerful algorithms that will help you create new sounds.

**Fostex**  
[www.fostex.com](http://www.fostex.com)

# The Lifeson Chronicles



## THE GUITARIST'S VIEW OF RUSH'S FAMOUS TUNES

BY MATT BLACKETT

A

lex Lifeson began playing in Rush more than 30 years ago. In that time,

he has played on several platinum records, performed countless sold-out tours,

and won the Best Rock Guitarist category in the *GP* Readers' Poll.

Here, he details the gear, technique, and creative concepts that produced some Rush classics. ► ► ►



Epic tone from

# Baker

U.S.A.



"The B1H simply sang... every note I played seemed to melt into the next. Fans of John Scofield's sound ought to check out this guitar."

- Russell Carlson - Jazz Times

www.bakerguitars.com

TonePros

# JawDropping Sound

## The iBeam Bridge Plate Transducer

A revolutionary new way to amplify the ACOUSTIC guitar

"When I played that guitar with the iBeam my jaw dropped open and I can't seem to close it. This thing is unbelievable. I swear I can hear the air in there. It's a little scary."

Grammy Nominee - Darol Anger

"When performing I totally forget I'm using a pickup because the sound is so round and natural."

Grammy Nominee - Sean Watkins, Nickel Creek



- ultra light - 1/4 ounce
- easy peel-and-stick installation
- true studio quality sound live

iBeam Active with Discrete Class A pre IIT and pin jack preamp

M.I.P.A. 2002 "Best Pickup"

www.Trbaggs.com tel. (805) 929-3545

L.R. Baggs

## The Lifeson Chronicles

### "WORKING MAN"

RUSH [1974]



"We tracked the entire first album in two days. We would play a bar gig until 1 A.M., load our gear into the studio, record until the studio opened at 8:00 A.M., and then tear the gear down and take it back to the bar. For 'Working Man,' I played my 1969 Gibson ES-335 into a rented Marshall 50-watt head and a 4x12 slant cab. We all tracked together, and I laid down my rhythm parts in one take and then doubled them."

### "FLY BY NIGHT"

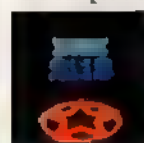
FLY BY NIGHT [1975]



"We recorded *Fly by Night* in five days—more than double the time of the first album—so it felt leisurely to us, although that's barely a lunch for Mutt Lange [laughs]. For the rhythm lines in the title track, I played my 335 and doubled it with a Strat. The tone was a blend of a 50-watt Marshall and a direct feed into the console. That was [producer] Terry Brown's idea. He did that from time to time on all our records, and it gave the guitar tone this cool quality that's clean beyond clean. The solo was an overdub with the 335 plugged into the Marshall."

### "PASSAGE TO BANGKOK"

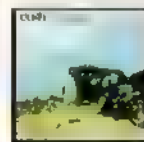
2112 [1976]



"This album took just over a week to record. Most of it was written on the road, and we rehearsed the material during soundchecks. For 'Passage to Bangkok,' I played the tobacco sunburst Les Paul that's pictured on *All the World's a Stage* into a Fender Super Reverb."

### "CLOSER TO THE HEART"

A FAREWELL TO KINGS [1977]



"We didn't really have any sense that 'Closer to the Heart' would be a big hit for us when we were tracking it. I remember cutting the intro at about five or six in the morning with a Gibson B-45 acoustic 12-string, a Gibson Dove acoustic 6-string, and an ES-355 through a Fender Twin. The dirty stuff was a blend of the Twin and a Hiwatt. The solo breaks into blocked-fourth harmony in the middle, and I did that as an overdub—no harmonizers were used."

See what Frank's  
talking about at these  
leading retailers . . .

**FLORIDA:**

Greenshift Music, Tampa

**ILLINOIS:**

Brookdale Music, Naperville  
Beautiful Music, Downers Grove

**KENTUCKY:**

Showcase Music, Louisville

**MASSACHUSETTS:**

Kurlan Music, Worcester

**MARYLAND:**

Carpenter's World of Music,  
Hagerstown

**MAINE:**

Perkin's Music House, East Winthrop

**MISSOURI:**

Music City, Springfield  
Glory Days Music, Joplin

**NEW JERSEY:**

Robbie's Music, Mahwah  
Robbie's Music, Wayne

**NEW YORK:**

Murphy's Music, Melville  
Music Lovers, Rochester

**OHIO:**

New York Music, Boardman  
Centerville Music, Centerville  
Music Clinic, St. Mary's

**PENNSYLVANIA:**

Triple R Guitar, Lamoyne  
Best Bet Music, Scranton  
Guitars Plus, Wexford

**SOUTH CAROLINA:**

Eastside Guitars, Greenville

**TEXAS:**

Dave and Deb's Music, Longview

**WISCONSIN:**

Schmitt Music, Racine  
Ward-Brodts Music, Madison

**WEST VIRGINIA:**

Lollipop Music, Princeton.

Visit [www.laneyusa.com](http://www.laneyusa.com) for a  
complete listing of Laney retailers.



## FRANK CARILLO

**Profile:** Soloist, sideman, writer, session veteran, producer. Frank's resume would make any guitarist envious - it includes work with Peter Frampton, Joan Jett, Golden Earring and others. You can catch Frank on tour with John Hammond's Wicked Grin.

**Amp of Choice:** "My Laney VC30. I had a favorite amp that I used for years, but the VC30 retired it. Nothing I've ever played is as gritty and soulful. It brings out the best in my playing and people notice."



**VC30:** "Class A" 30 watt dual channel combo. Clean "Vintage" sounds of the 60's with switchable overdrive channel. Available in a 1 x 12", 2 x 10", or 2 x 12" speaker configuration. From \$899.99.

## Laney

©2002 Laney USA • PO Box 2632 • Mount Pleasant, SC 29465-2632  
Toll-Free Phone 888-860-1668 • Toll-Free Fax 888-863-0763  
E-mail: [sales@laneyusa.com](mailto:sales@laneyusa.com) • [www.laneyusa.com](http://www.laneyusa.com)



You've Spent Years Honing Your Chords  
Investing In Your Guitar, Amp, and Effects

Why Not Deliver The Absolute Best Signal

Now You  
Can!

What the  
Solid Silver  
Out Perform

**ZAOLLA**  
SILVERLINE  
*Solid Silver Instrument Cables*

ZAOLLA, 6920 HERMOSA CIRCLE, BUENAPARK, CA 90620.  
PHONE 714-736-9270 FAX 714-522-4540 Website: www.zaolla.com

**D'Addario EXP**  
EXTENDED PLAY COATED

"Crisp, balanced, and uniquely voiced; no wonder we choose  
D'Addario EXP strings for our guitars."



*Lowden*  
GUITARS



D'Addario Company, Inc. • PO Box 290, Farmingdale, NY 11735 USA  
www.daddario.com

## The Lifeson Chronicles

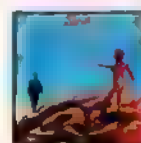
### "XANADU"

**A FAREWELL TO KINGS [1977]**

"'Xanadu' was recorded in one take—and it was the first take—with the whole band. When we did that, the engineer was dumbfounded. 'How can these guys knock out a 12-minute tune in one take?' But that was the kind of preparation that was important to us then. I played my Gibson EDS-1275 doubleneck into a Roland JC-120. The solo was the 1275 into a 100-watt Hiwatt."

### "THE TREES"

**HEMISPHERES [1978]**



"We tracked the intro in the courtyard of Rockfield Studios in Wales. I played an Epiphone C-60 nylon string that was miked with a couple of Neumann U87s. Neil had his wood blocks out there, and Geddy had a keyboard to play his flutey synth line. It took us a few takes to get it down without cars going by, but we liked the vibe of being outdoors. The electric parts were done inside the studio, and I played my 355 through the Hiwatt for the verses. I used a Roland JC-120 for the dreamy, clean middle section, because that's what I was using for chorus in those days."

### "THE SPIRIT OF RADIO"

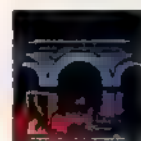
**PERMANENT WAVES [1980]**



"I played my '78 Strat that I modified by putting a Bill Lawrence humbucker in the bridge. The flange came from an Eventide unit, and I used two Marshall 2x12 combos. In the second verse we blended a direct-recorded Strat to add some spikiness."

### "LIMELIGHT"

**MOVING PICTURES [1981]**



"That was my Strat with a Shark neck—made by a Canadian company—the Lawrence humbucker in the bridge, and a Floyd Rose trem. I tracked the rhythm guitars through an original Boss chorus into two Marshall 2x12 combos. I improvised the solo, and used a rack-mounted Loft chorus. The amps were at the usual volume—11! I stood in the control room and we cranked the monitors to get feedback. We regenerated the last note with an Eventide delay to keep it going. That solo is made up of all those pulls and drops with the Floyd, and they give it its unusual, elastic quality. It's my favorite recorded solo."

# STAR WARS

from  
**FERNANDES**  
GUITARS

**Take your music to a galaxy far, far away...**

In association with Lucasfilm Ltd., Fernandes Guitars is the official STAR WARS licensee for the guitar industry. Offering a select line of collector's series products featuring your favorite classic STAR WARS characters, the Fernandes STAR WARS series will blow your mind.



Our complete line of Star Wars products include:

- Nomad travel guitars.
- Instrument knobs.
- Collector's guitar picks.
- Guitar & bass straps.

[www.starwars.com](http://www.starwars.com)  
[www.fernandesguitars.com](http://www.fernandesguitars.com)

**FERNANDES**

8163 Lankershim Blvd., N. Hollywood, CA 91605  
Call for our free Star Wars product catalog 1-800-318-8599  
Email us at: [info@fernandesguitars.com](mailto:info@fernandesguitars.com)

© 2002 Lucasfilm Ltd. & TM. All rights reserved. Used under authorization.



# Back in the Limelight

Continued from page 69

*What other guitars did you use on the album?*

I used the Tele for about 70 percent of it, but I also had every one of my guitars in the studio—about 50—and it was my dream to use them all, even if it was just for one little line. I came really, really close. The guitars I relied on the most were the ones I already mentioned, as well as a '78 Strat, a '75 Les Paul Standard, a 2001 Les Paul Deluxe, a '76 Gibson EDS-1275 double-neck, and a 1991 PRS CE 24. Paul Northfield, the producer, also brought in some Danelectros that were possibly the worst guitars I've played in my life. They would not stay in tune, and they were very clumsy to play, but they had this loose, ratty sound that suited what we were going for in a few places.

*Did you use a ton of amps, too?*

No, that was much simpler. When I produced the Lifer project, [guitarist] Aaron Fink had a Hughes & Kettner TriAmp, and I was really impressed with how it sounded. So I had



GARY GERSTOFF/RETNA

*My Whammy Vice: Lifeson onstage in 1984 with a Floyd Rose-equipped Strat.*

the company send me a TriAmp, a zenTera, and a Duotone. I used the TriAmp for just about everything, and I used the zenTera a

fair bit. I also used a Matchless Clubman, and I pulled out my Marshall for a couple of things. I ran the Duotone, TriAmp, Clubman, and Marshall heads through a Marshall 4x12 with Greenback speakers.

*What did you use the zenTera on?*

I'm a real stickler for details, so I could tell you which guitars, amps, and strings gauges I used on everything—if I could just remember where I put my notes [laughs]. The zenTera has a warmth that's just awesome, and I used it in the second and third choruses of "Earthshine" for the soaring, background parts that sound like strings. I also used it for the solo and the gurgling parts in the verses of "Ghost Rider."

When I used it for clean parts, I usually chose one of the Tweed settings, and for mid-heavy, dirge-like stuff, I picked the Brit Hi Gain model. For the really over-amped stuff, it was the Ultra Gain model. I miked the amps with a Shure SM57 positioned directly in front of the speaker's dust cap.

*Did you do any direct recording?*

In the second verse of "How It Is," there's a quick guitar line that we thought we'd run through Amp Farm, but we ended up running the guitar through a Neve 1073 preamp and a bunch of compressors.

We recorded everything to Emagic's Logic

**MATCHLESS DC-30** The DC-30 delivers 30 watts from four EL84 output tubes and features dual channels, each with its own effects loop. Channel 1's Top Boost circuit has volume, bass, and treble controls. Channel 2, a high-gain circuit based on an EF86 pentode, sports a 6-position rotary tone switch. The DC-30's circuitry is wired point-to-point on terminal strips (no circuit boards) and the transformers are hand wound. Many of the internal components are military spec, and the open-back cabinet is constructed of 11-ply birch. Other features of this great sounding combo include modified Celestion speakers (a G12H and a G12M), a master-volume bypass switch, a global Cut control (for selective softening of high frequencies), a high/low power switch, and a Speaker Phase switch that allows the DC-30 to maintain correct speaker phase with other amps or cabinets.



[www.matchlessamplifiers.com](http://www.matchlessamplifiers.com)

## **EXPANDING** **OUR TRACK RECORD.**

**40GB**



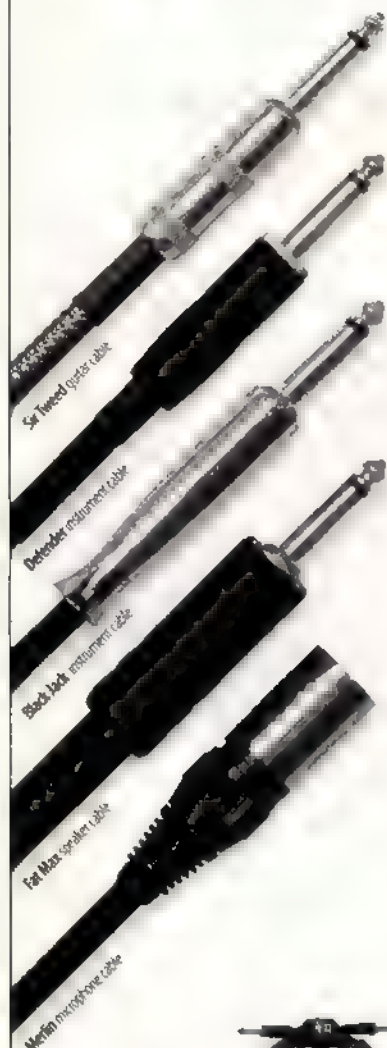
**D1600**

**CD-RW**

Korg's D1600 is the world's leading digital multi-track recorder and now we're expanding its capabilities (without expanding its price) We're including a free CD-RW burner and a 40GB hard drive with every new D1600! Packed with great features like uncompressed audio, 16 tracks, 100 scene digital mixing, up to 11 simultaneous effects, sophisticated graphic editing and flexible sync and I/O, the D1600 will put you on the fast track to recording success



There are cheaper cables.  
Just none that are better.



High-purity copper. Unbreakable, gold-plated brass plugs. And kevlar. Just a few of the things that make our Guardian series the best cables you can use. Engineered from one end to the other for superior performance and durability, every Guardian cable is backed with our Unlimited Lifetime Warranty—any excuse, even abuse.



www.procosound.com  
800.253.7360

Cables • Rats • Snakes • Direct Boxes • Pro Gear

WWW.  
WARMOTH.COM

Your Source for  
Top Quality  
Custom  
Replacement  
Necks, Bodies,  
Pickguards,  
Hardware  
and more!

Hundreds of  
Options Available!

Your Choice  
of Exotic Woods!

Finished or Raw  
We Have it All...



253-845-0403

Serving You Since 1980

## Back in the Limelight

Audio—we've used it for a long time because we're comfortable with how it works—but we used three different digital conversion sources. For vocals and some drum parts it was an Apogee, for guitars and drums it was the converters in the Mackie D8B console, and for bass it was a Digidesign 888 interface. During the mixdown, we dumped a lot of the guitars to analog tape to add some warmth.

*This album has a ton of intertwining guitar parts—what are some of the tricks to doing that effectively?*

I was just having fun. On any given song, I did five or six different parts for each section. Sometimes it was too much, but it was still fun to lay the parts down and be able to make the decision later as to what worked best. Knowing when you've got too much is the real trick.

On "Vapor Trails," for example, I started off with a descending line on the 12-string side of my Gibson EDS-1275 doubleneck, and then I tried to find counterpoints with other guitars. Prior to mixing, the 12-string was the primary guitar, and the tinkling guitars played a background role. But Dave Leonard, who mixed the album, decided to push the other guitars up and bring the 12-string down, which gave the song a stripped-down, naked feel. That's not something that I would've thought of, but I think it was the best mix of all because it gave the vulnerable nature of the lyrics more impact.

*You used very few effects on the album.*

Definitely—I didn't use any chorus for the first time since it was invented (*laughs*). For the swirling effect in the middle of "Out of the Cradle," I used a Hughes & Kettner Rotosphere. I also used a Boss digital delay a little bit, and some of the zenTera's effects, but most of the guitars are dry.

*The main riff in "How It Is" has an Irish jig feel.*

Yeah. When we wrote that song, it was very simple and plain, and I spent weeks trying to wreck it. I was doing all kinds of electric-guitar things, and nothing was working. I finally realized that it needed to stay simple.

*But it's not completely simple.*

For the middle part, I recorded 21 tracks of mandola, with groups of four or five tracks playing similar parts. In one group, I was just rubbing my fingers across the strings. In another, I was playing arpeggios. One group had a low line, and one had a fast, cross-picking thing. So there was this orchestra of mandola tracks that gave the part this beautiful, shimmering

# Peacemaker



There's a hot new gunslinger in Guitar-Town.

The exquisitely engineered Ashdown Peacemaker 50 and 100 heads are the first to feature easy-access, user-variable tube

biasing. So you can customize your amp for your own,

totally unique tone. Hand-wired in a painstaking process that takes more than 15 hours,

each Peacemaker head is built on a stainless steel chassis to eliminate magnetic field effects and uses proprietary,

John Page transformer designs for unparalleled harmonic content and frequency response.



So for the ultimate in classic British guitar amplification, step into your nearest Ashdown dealer and make a date with the Peacemaker.



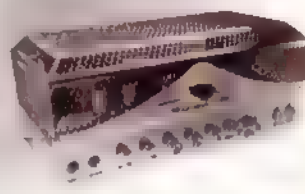
**Peacemaker 20** 2-channel Class A auto-biasing 1x10" tube combo



**Peacemaker 40** 2-channel Class A auto-biasing 1x12" tube combo



**Peacemaker 88** 2-channel Class A auto-biasing 2x12" tube combo



**Peacemaker 100** with optional Birdcage top

Exclusively distributed by: HHB Communications USA Inc. - 1410 Centinela Avenue, Los Angeles, CA 90025-2501, USA  
Tel: 310 319 1111 Fax: 310 319 1311 E-Mail: sales@hhbusa.com

HHB Communications Canada Ltd. - 260 King Street East, Toronto, Ontario M5A 4L5, Canada  
Tel: 416 867 9000 Fax: 416 867 1080 E-Mail: sales@hhbcanada.com

[www.hhbusa.com](http://www.hhbusa.com) [www.ashdownmusic.com](http://www.ashdownmusic.com)





# LOW Prices Huge Inventory



Visit [www.LandMmusic.com](http://www.LandMmusic.com)  
for a **FREE CATALOG**

**LM**  
MUSIC

**1-800 876-8638**  
**8-SOUND-8**

6228 AIRPARK DRIVE  
CHATTANOOGA, TN 37421

## *Back in the Limelight*

effect. We really liked it, so we said "Let's throw some of it on the front." Then we thought, "Hey, you know what? 'Earthshine' could use some of that, too!" The mandola became the great utility instrument on the record—it crept into a lot of songs.

*What gear are you bringing on the road?*

For this tour, I've revamped my backline. I'm using two TriAmp half-stacks running in stereo for the main sound, and one or two zenTeras for super-clean or super-dirty tones with effects. I'll probably take my old T.C. Electronic 1210 Spatial Expander Stereo Chorus/Flanger, and replace my 2290 digital delays with multiple units such as the T.C. Electronic G-Force or G-Major. That'll pretty much be my whole rig—nice and simple.

*Early on, your most obvious influence was Jimmy Page—who else touched you?*

I was also influenced by Jeff Beck, Eric Clapton, and Jimi Hendrix, but Page was definitely the biggest. He taught me about hard rock

and metal. He showed me how free soloing should be, and how you can walk the line—and even trip over it a couple of times—but you don't have to let anything restrict you. If your solo is a little loose or out of tune, that's not a mistake—it's a good thing.

Pete Townshend was an enormous influence, too—I learned rhythm guitar from him. Even though The Who was essentially a three-piece band, they never sounded thin or empty. They always sounded heavy and powerful, even when Pete was playing acoustic guitar.

I also love David Gilmour, Steve Hackett, Steve Howe, and Eric Johnson. As far as more recent players, I love Adam Jones of Tool—he's a great riff writer. A lot of his parts sound much more difficult than they are—and that's really an art. Tool is probably my favorite band right now.

*As Rush fans can be pretty nostalgic, do you ever feel pigeonholed by your past?*

We've always been very aware of how intense our fans are—a lot of them know more about this band than I do—but I've never been driven by their likes or dislikes. It can be frightening how passionate and loyal they are, but it's also amazing to talk to a fan and realize you've been a positive influence in their life. That goes straight to your heart, and it leaves a lump in your throat. We take that into consideration by doing a three-hour show with material we

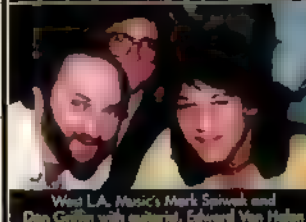
## West L.A. Music... Superstars, Super-Prices, Superstore!



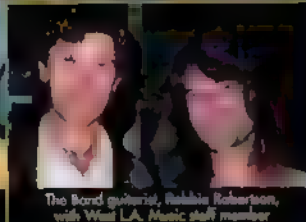
West L.A. Music store manager, Rick White,  
with guitarist, Yngwie Malmsteen



West L.A. Music's Mark Spivack with  
blues guitarist, Dan Felder



West L.A. Music's Mark Spivack and  
Dan Griffin with guitarist, Edward Van Halen



The folk guitarist, Bobbie Robertson,  
with West L.A. Music staff member

West L.A. Music was "there" when music history was being made, supplying equipment to top artists like those pictured here.

From onstage at Rock concert's in the '70's, to the digital multimedia 2000's, we've helped the best players... play their best.

You've seen our equipment on stages all over the world.

When you shop at West L.A. Music, you'll be joining today's top pros.

**"Shop Where the Pros Shop"**

**We Will Beat Any Deal!**

**West L.A. Music**

**Call Today 310-477-1945**

[www.westlamusic.com](http://www.westlamusic.com) • Email: [sales@westlamusic.com](mailto:sales@westlamusic.com) • Fax: 310-477-2476



DARON MALAKIAN ➤ SYSTEM OF A DOWN



FREDRIK THORDENDAL, MARTEN HAGSTROM & GUSTAF HIELM ➤ MESHUGGAH



# IBANEZ AT OZZFEST 2012



DOMINIC ➤ PULSE ULTRA



JASON DAUNT & LANCE ARMY ➤ FLAW



GRAVY & BRONSON ➤ MUSHROOMHEAD



TODD DEGUCHI ➤ 3RD STRIKE



ERIK CARLSSON ➤ 3RD STRIKE

[WWW.IBANEZ.COM](http://WWW.IBANEZ.COM)

FOR A FULL COLOR IBANEZ GUITAR, BASS AND ELECTRONICS CATALOG, SEND \$5.00 TO: IBANEZ DEPT. 6P674, PO BOX 886 BEN-SALEM, PA 19024 OR PO BOX 2009, IBANO FALLS, IL 63403.

TO FIND WHEN OZZFEST IS COMING TO A TOWN NEAR YOU, VISIT [WWW.OZZFEST.COM](http://WWW.OZZFEST.COM)

BEGINS JULY 6TH  
ENDS SEPT 8TH



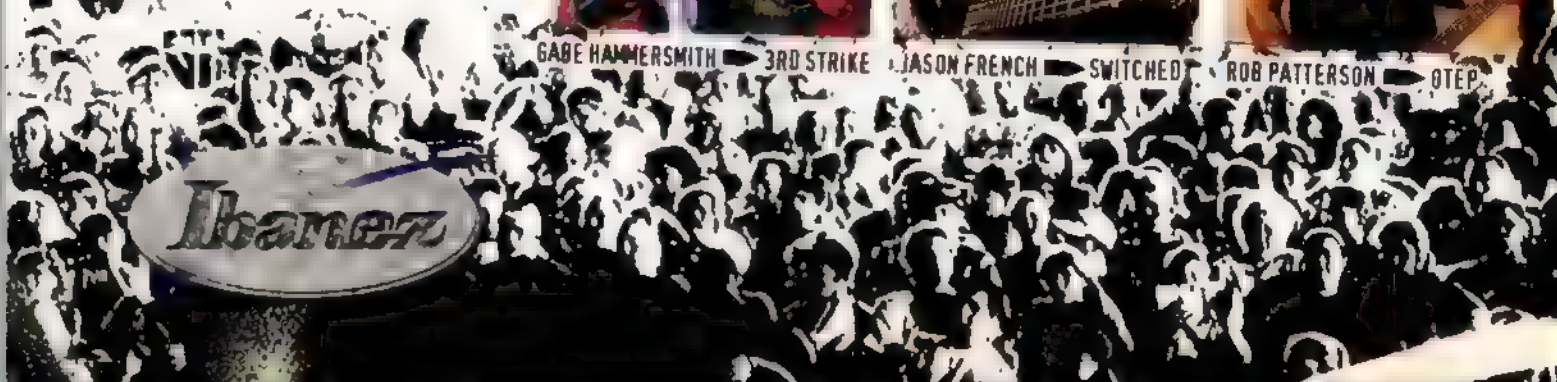
GABE HAMMERSMITH ➤ 3RD STRIKE



JASON FRENCH ➤ SWITCHED



ROB PATTERSON ➤ OTEP





## Design Your Dream Guitar from \$329!

### YOU CHOOSE:

body style  
color  
fingerboard  
pickguard  
pickups  
custom wiring  
hardware  
...and more!

We build it  
for you!



### FOR MORE INFO VISIT

web:

[www.route101guitars.com](http://www.route101guitars.com)

email:

[sales@route101guitars.com](mailto:sales@route101guitars.com)

or call, 805-641-3500



Dealer Inquiries  
Welcome!

[www.route101guitars.com](http://www.route101guitars.com)

## Back in the Limelight

haven't played in a long time. That makes the fans happy, and it keeps the material fresh for us. I think the real Rush fans realize we need to move forward—or at least side to side—and experiment with new things.

*But do you still get psyched about playing "Closer to the Heart" and other Rush classics for the 100,000th time?*

Well, some of those old classics are finally going to be retired. For this tour, we're also going to make the set really unusual by playing stuff we've never played before. Obviously, there are standards like "Tom Sawyer" and "The Spirit of Radio" that we need to play, but audiences react so powerfully to those that it's always a treat to play them.

*Are there any downsides to working with the same people for almost 30 years?*

No. I might have thought that if I didn't have the benefit of doing other projects. It's great to work with other people, but Rush works in a certain way, and we each realize that we

shouldn't expect more than that. If I want to get darker and heavier, I feel perfectly at ease doing that outside the band. It's the same with Geddy. He likes a melodic approach to songwriting that sometimes doesn't fit with how I hear things, so he exercises that stuff outside the band.

*How has your outlook on guitar changed over the years?*

I don't play as much as I used to. I still absolutely love it, but it's not important for me to play every day anymore. I don't think I *could*. I mean, I have so many other interests, and my head is in so many other places—even musically—that don't require me to play guitar. But, invariably, when I go to my studio to work on *anything*, I always start by playing guitar. If that leads to something work-wise, that's great. If not, at least it reconnects me to my studio and my instrument.

I've also noticed now that, even if I go a month or two without playing, it doesn't affect me like it used to. My fingers used to get really stiff, and there would be a lot of spooling-up time to get back into shape. But now, my fingers might be a little soft, but it doesn't take long to get up to speed. The other advantage of not playing for a while is that when I come back, I'll play stuff that I never played before. I find that really fascinating.



COFFIN CASE

Model # DL 625

Contact your local dealer or  
visit our website for more details

**Case Core**

phone 818 767 3511 fax 818 767 3513

[www.CoffinCase.com](http://www.CoffinCase.com)

# POWER

Photography by Andrew MacNaughtan



Hear the zenTera and  
Alex Lifeson's  
tour-de-force guitarwork  
on Rush's new album  
*Vapor Trails*.  
See and hear the  
new zenTera half-stack  
on the current  
Rush World Tour.

# RUSH

## zenTera

hughes-and-kettner  
.com/  
zentera

**Hughes & Kettner®**  
TECHNOLOGY OF TONE



# Sneak peek



## HOLY GRAIL

Divine reverb for mere mortals

Down from the heavens comes the Holy Grail, a compact digital reverb guitar pedal with angelic verbs. Thou shalt not covet thy neighbor's reverb tank any longer.



## WIGGLER

EH builds time machine

The all-tube Wiggler will bring you back to the 1960's with its re-creation of the most sought after modulation effects.



## TUBE ZIPPER

Unzip your soul

Just picture your guitar signal being massaged by a complex set of filters moving through a vacuum tube maze.

electro-harmonix

tel: 718.937.8300 fax: 718.937.9111 email: [info@ehx.com](mailto:info@ehx.com)

mp3 demos on: [www.ehx.com](http://www.ehx.com)



## OCTAVE MULTIPLEXER

### Get Down

...an octave lower with 2 separate smoothing filters that let you tune the tone you dig.



## MINI Q-TRON

### Reactive Envelope Follower

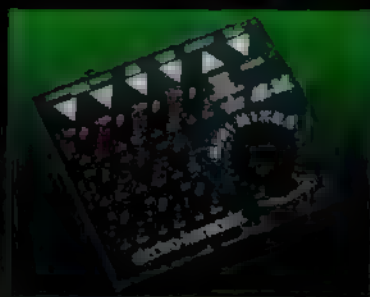
Smoothest and funkier envelope filter ever developed.



## BIG MUFF Pi

### Made in NYC Classic Distortion/Sustainer

Sweet, violin-like, long sustaining tones. Prized by artists from Hendrix to Santana to Korn, and countless other stars.



## MINI MIXER

### 4 Channel Mixer

Two inputs for mic/guitar, one line input, one direct input and output. Independent volume, treble and bass controls, plus master volume.



## GRAPHIC FUZZ

### Distortion with EQ

This true tonal alchemist blends dynamically sensitive distortion with a 6 band EQ.



## THE WORM

### Modulation Madness

All analog multi processor featuring Tremolo, Vibrato, and Modulated Wah Phaser. Create groundbreaking oscillatory effects.



## BASSBALLS

### Dual Envelope Follower

Twin dynamic filters produce vowel-like overtones. Great for guitar or bass. Made in NYC original.



## SMALL STONE

### Ultimate Phaser

From dreamy swooshes to other worldly sonic flares. Made in NYC classic reissue.



## HOT TUBES

### All Tube Distortion

Unique paraxyclic filters render warm, vacuum-tube overdrive, Big Muff style sustain, or the heaviest metal tube-driven screams. Nothing creamier!



"In his genre, this kid has  
more control over the  
instrument than any  
guitar player I have heard."

—STEVE VAN HANDEL



# STEELWORKER



**F**our nights a week, thirsty tourists who stumble into Roberts Western Wear—a funky, fabled honky-tonk on Nashville's infamous Lower Broadway—get a special treat. Bearing down on what appears to be a tiny Tele, a large young man named Johnny Hiland fills the long, smoky room with quicksilver runs and whining bends. >>>

**BY ANDY ELLIS**





THE VOICE OF  
ROCK AND ROLL

# YNGWIE MALMSTEEN

AND CELESTION SPEAKERS

## PARTNERS IN TONE



### BACKLINE BIOG

Yngwie uses an early Seventies 50 watt  
Marshall Super Lead Mk. II head and a late  
Sixties 100 watt Plexi Super Lead through  
angled and flat fronted Marshall 4x12" cabinets,  
all loaded with Celestion G12T-75 speakers.

### THE G12T-75

Huge bass, relaxed mids  
and vibrant highs combine  
with exceptional sensitivity to  
make the G12T-75 the world's most  
popular rock guitar speaker.



# STEELWORKER

Three years ago, when Redd Volkaert left the Roberts house band to join Merle Haggard, Hiland slipped into the lead guitar slot. Since then, he has earned a reputation as one of the hottest country pickers on the planet.

Hiland's story is compelling. He's legally blind, but that didn't stop him from dropping his history studies at the University of Southern Maine and making a nifty trek to Music City with less than \$100 in his jeans. Though he hasn't finished his first solo album, Fender recently signed him to an endorsement deal, and Hot Licks is releasing two Hiland instructional videos.

"It's great to hear people blow across changes with fast pentatonic scales—I do it myself—but my whole thing is imitating steel guitar," says Hiland. "I saw Ricky Skaggs perform when I was

ten, and something clicked in my mind—I had to get that twangy sound. I was vaguely aware Ricky had a B-Bender in his Tele, and Marty Stuart—who also had a B-Bender—was another big influence, so I spent my formative years learning to play B-Bender licks with my fingers. I had a B-Bender Tele for a while, but I found that I overused it and my finger bends were getting rusty. So I decided to play my steel licks with my fingers. Danny Gatton is my number one guy, and he never needed a Bender, so that's good enough for me."

© © © © ©

## Yank the Chain

According to Hiland, you can emulate a steel by learning a few basic grips. "When you're bending a high note and holding a low one—something steelers do all the time—you have to *pull* the bend toward your feet," he explains. "These three moves [plays Ex. 1a] come in handy, because they let you play across chord changes."

The first bend implies an A triad with its 3 (C#) in the bass. As you stretch the third string away from you, notice how the top note shifts from the root (A) to the 2 (B).

"Your 1st finger makes a whole-step bend," Hiland explains. "Steel players have a lever or pedal assigned to this root-to-2 shift."

The second bend suggests a D triad. This time, the low note is the 5 (A), the top note is the 3 (F#), and the bend moves a half-step from 3 to 4 (F#-G). As before, pull the note toward your feet.

"When you're sliding this shape up or down the fretboard," says Hiland, referring to Ex. 1a's final grip, "you sometimes need to bend a whole-step to stay within the scale. This move suggests an Em triad with its 3 (G) and root (E). Harmonically, you're shifting from the root to the 2 (E to F#), and you get a dissonant sound that begs to be resolved. Using these grips, you can also work through a V-I change in the key of D [plays Ex. 1b], and you can go all the way down the neck, like this [plays Ex. 1c]. This is another V-I move, but now we're in the

Ex. 1a

Freely

Ex. 1b

♩ = 78-100

Ex. 1c

♩ = 78-100

Ex. 2

♩ = 92-112

Ex. 3

Country swing ♩ = 84-100

audio version  
available!  
[truefire.com](http://truefire.com)



# Why our new X-Series™ stomps every other single-effects pedal you've ever heard.

(A quick hint: multi-effect processing power in single-effect boxes.)

## X-Series™

Each with normal and CIT™ Cabinet Modeling outputs for direct-to-board, live or recording.

### Synth Wah™ Envelope Filter

- Seven different Wah types and vowel sounds
- Triggering and step capability

### Main Squeeze™ Compression / Sustain

- dbx™ compression technology • EQ morphing control

### Multi Chorus™ Multi-voice Chorus

- Blend from one to sixteen voices • Voice randomization

### DigiVerb™ Digital Reverb

- Seven reverb types • Accurate spring tank emulation

### DigiDelay™ Digital Delay

- Up to four seconds of delay, delay...delay...
- Seven different delay types plus Tap Tempo

### HyperPhase™ Phase Shifter

- Seven different phase types • Triggering and step capability

### Hot Rod™ Rock Distortion

- Rock distortion multi-modeling via exclusive Distortion Morph knob • Spectral contouring equalization

### Metal Master™ Heavy Metal Distortion

- Metal distortion multi-modeling via exclusive Distortion Morph knob • Spectral contouring equalization

### Tone Driver™ Overdrive Distortion

- Overdrive multi-modeling via exclusive Distortion Morph knob • Spectral contouring equalization

### Turbo Flange™ Stereo Flanger

- Seven different flange types
- Triggering and step capability

What happens when fanatic, guitar-playing engineers design DigiTech's first single-effects pedals? They end up packing fifteen years of innovation and multi-effects experience into ten new powerhouse designs...the X-Series™.

...As in Xtra features and Xtra performance.

Examples: X-Series Metal Master™ Hot Rod™ and Tone Driver™ distortion pedals give you an amazing range of multi-modeled distortion effects with their exclusive Distortion Morph knob.

Multi-Chorus™ lets you dial in up to sixteen voices with built-in randomization for a super-phat sound.

DigiDelay™ gives you longer delay times than many out-board delay processors. DigiVerb™ has seven reverb types including authentic spring tank. HyperPhase™ and Turbo Flange™ each have seven operational modes for voicing, and triggering flexibility.

Every X-Series pedal also has our advanced CIT™ cabinet modeling outputs, rugged all-metal chassis and ultra-easy battery access.

Want more from a single-effect pedal than just a single effect? Stomp out and get amazed by the new X-Series at your nearest DigiTech dealer today.

**DigiTech**  
The Power to Create

Designed and built by guitar fanatics in Salt Lake City  
[www.digitech.com](http://www.digitech.com) • 801.566.8800

# STEELWORKER

key of A, and the bends alternate between grace-note and more rhythmic sixteenth-note maneuvers. To be more melodic, stagger the low and high notes (plays Ex. 2). I love pretty licks like this one in G (plays Ex. 3). The open string adds some sparkle."

## Double Trouble

Hiland often bends two strings in harmony, as in Ex. 4. The phrase begins with a pair of whole-step bends on the third and second strings. Now that there's no note below the bends, stretch the strings toward you. The key is to freeze your fretting-hand fingers into a fixed grip, and then move them as a unit. "I stole this from Reggie Young," admits Hiland. "He plays beautiful lines like these in slow ballads. The last sus4 bend and resolution on the fourth string

is a classic steel move."

Ex. 5 also features harmony bends, but this time the sus4 bend and release happen on the fifth string. Try stringing both examples into a V-IV-I pattern in the key of A (E-D-A). First play Ex. 4 (V), then Ex. 5 (IV), and finally slide Ex. 5 to the second position to nail A (I).

## Slip-Sliding

"Steel players whip out these really fast licks along two strings," says Hiland, playing Ex. 6. "To play them on guitar, you need to master pre-bends. It also helps to understand the repeating dance that occurs in the first six beats. After picking a note on the first string, drop to the second string for a pre-bend, release, and shift positions—all with a very fluid, almost mechanical motion. Give yourself some time with this one. Steelers just slide their bar from point to point and use a pedal for the bend and release, but guitarists have to work a lot harder."

Notice how each beat begins with piquant major- or minor-second bends that release into sweeter major or minor thirds. For maxi-

mum sustain and steel vibe, don't lift your fingers from the strings until you reach bar 2's third beat, and carefully observe the accents and *let ring* markings.

"Do you like that behind-the-nut bend?" asks Hiland. "Jerry Donahue *owns* that technique."

## Cluck and Shift

"I do my share of chicken pickin'," says Hiland, as he plays Ex. 7a. "And it's more than a cool effect, because you can use a ghost note to get from one point to the next."

In bar 1, notice the muted cluck on the *and* of beats two and four. This is what Hiland uses to "mask" his shift from the twelfth to the tenth position, and then from the tenth to the eighth position. If you use your 3rd finger for the cluck—as shown—you'll be set up for the next series of notes.

Bar 1's first pre-bend covers a half-step, and the second spans a whole-step. Bar 2's closing moves are classic B-Bender fare. To make those last G-A bends a bit easier, back up your 2nd finger—the one that's doing the

Ex. 4

♩ = 84-116

E

Ex. 5

♩ = 84-116

D

Ex. 6

♩ = 60-98

\*Bend behind nut

Ex. 7a

♩ = 120-160

Country swing

A7

audio version  
available!  
**truefire.com**



**Tonight,  
it's my show.  
My songs.  
My sound.  
My Kustom.**

**KUSTOM**

# STEELWORKER

work—with your 1st finger. In Ex. 7b, we adapt these moves to D7. Play both examples with a country-swing feel.

Ex. 8 is another chuck-and-shift gem. This fast E7-D7-A7 lick features three pre-bends and releases, as well as two transitional chucks. The chucks let you keep the rhythm flowing as you first move from the tenth to the eighth position, and then from the eighth to the fifth position.

Notice bar 2's pair of triplet eighth-notes. Splitting a beat into three equal parts can provide a rhythmic source of tension. In this case, tension builds in the middle of bar 2—across beats two and three—and is then released with beat four's quarter-note.

## Ex. 7b

♩ = 120-160

Country swing

♩ =  $\frac{3}{4}$  D7

## Ex. 8

♩ = 96-136

Country swing

♩ =  $\frac{3}{4}$  (V) E7

## Ex. 9a

♩ = 116-136

(I) A7

"Triplets give you a rolling sensation," Hiland elaborates. "They push the lick forward."

Pull the final sus4 bends (bar 2, beat three) toward the floor, and for maximum twang, keep the G ringing below them.

## Speedy Tricks

"You can play fast without much fretting-finger commotion," asserts Hiland—who proves it by playing Examples 9a and 9b. "If you think about it, steel players don't move their bars for every note. They find a position and pull several notes out of it. With this approach, your picking hand does the quick moves."

The secret lies in the left-hand setup. In a single move, fret the first, second, and third strings, and then instantly follow this "clamp" with a smooth pre-bend. Once you're in place, the first four notes almost play themselves. For a full-on honky tonk sound, pick the treble strings with a reverse roll (ring-middle-flatpick).

audio version available!  
truefire.com

## HONKY TONK HANDS

LIKE MOST HOT-ROD COUNTRY guitarists, Hiland uses a hybrid picking technique (Fig. 1). He grips a Fender medium flatpick, and uses acrylic nail extensions on his middle and ring fingers.

Hiland peppers his lines with two- and three-string oblique bends. (In an oblique bend, a note is bent against one or more stationary pitches.) To give his bending fingers maximum support, Hiland parks his fretting-hand thumb behind the neck (Fig. 2). Notice how he momentarily mutes the unwanted bass strings with his right-hand palm. When stretching a high string and holding a lower one, Hiland pulls the bend toward his feet (Fig. 3). —AE



Fig. 1



Fig. 2



Fig. 3



fresh picked



Get the great taste, better quality, and longer playing life with new hermetically sealed **FRESH LOCK™** strings from Vinci.

When you play with Vinci **FRESH LOCK™** strings, you'll notice the difference immediately. The strings are hermetically sealed to keep them fresh and free of corrosion. That's why they last longer and sound better. And they feel great, too. Smooth and easy to play, they're the strings you want to use every day.

For more information, call 1-800-828-8282. Or visit us online at [www.vincistrings.com](http://www.vincistrings.com). You can get - Vinci. To find your Vinci **FRESH LOCK™** strings, visit [www.vincistrings.com](http://www.vincistrings.com).



**VINCI**

a division of Washburn International

# STEELWORKER

Ex. 10 lets you create a shower of notes using essentially one fretting-hand grip per measure. This sustained bend occurs in both bars 1 and 2—first in the fifth position, and then in the third position. In this lick, use your 1st finger to play the ghosted clucks, and don't let the second-string bend go flat while you're holding it—it has to ring against the higher tones.

## Ex. 10

♩ = 112-132

(V) E (IV) D (I) A7

## Ex. 11a

♩ = 56-72

E7

\*Pre-bend from 11th fret

## Ex. 11b

♩ = 56-72

E7

\*Pre-bend from 14th fret

## Ex. 12a

♩ = 138-164

Freely

(I) A7 (IV) D7 (I) A7

In bar 3, you need to simultaneously grab all three treble strings before launching into beat one. It's worth the effort: This clamp yields six notes, including a prolonged bend and a crying release.

"When steelers play a burst of fast notes like this," says Hiland, playing Ex. 11a, "it's often from a single position. Their bar stays still, and the melodic moves come from pedals or levers."

Whether played by fiddle, steel, or 6-string, the sextuplet sixteenth-note rhythm that powers this lick is a staple of country shredding. Get your three-string clamp and pre-bend in place before the downbeat. Once you start picking,

the only fretting-hand movement occurs on the third string as you alternately release and bend.

Ex. 11b is an inversion of this hot-rod E7 lick. The technique is the same, only the position changes. "You can play these back to back in a run," says Hiland. "And if you're playing a fast bluegrass tune, these licks will turn a few heads. People expect the standard flatpicking style, and this fast right-hand plucking takes them by surprise. I love to explore this angle because not many guitar players do."

## Sweet and Sour

"If I had to choose a favorite bending lick,



"If there's no beautiful melody flowing out of the solo, then it's all hogwash." —Johnny Hiland



# BANSHEE

# BANSHEE

## Look Who's Talkin'!

# BANSHEE



Hey. Go ahead. Say what's on your mind! We gotcha covered with Rocktron's Banshee Amplified Talkbox.

Anyone who's heard Richie Sambora on Bon Jovi's "It's My Life", or classics like Peter Frampton's "Do You Feel Like I Do", or Aerosmith's "Sweet Emotion" has heard what a talk box can do. Now you can create the next classic with the Banshee.

Rocktron has made it incredibly easy to start "talking" with state-of-the-art talk box technology. What makes the Banshee so unique is that it contains its own preamp, power amp and horn driver. Old style talk boxes require the setup of a completely separate amp/horn driver to switch into. Why bother with the extra luggage? With the Banshee, simply hook it up in front of your amp after any effects pedals, run the "talk tube" up a mic stand into your mouth and let your music do the talking!

As a bonus, the "Output", "Gain" and "Tone" controls allow you to shape clean or distorted tones from the preamp section.

Let it scream! Get the Banshee today at your Rocktron dealer.

# ROCKTRON

2253 Wilbur Ave., Seattle Creek, NJ 09065 Phone 616.968.3331 Fax 616.968.8813



# STEELWORKER

it would be this one," says Hiland, picking Ex. 12a. "I can picture Ricky Skaggs standing on a PA speaker with his purple Tele, playing to me—a little kid in Maine. It's dissonant—you get a half-step between the  $F\sharp$  bend and  $G$  above it. But that's where your picking technique

takes over, because you alternate between the  $G$  and  $F\sharp$ . In context, it sounds cool."

To prove his point, Hiland plays Ex. 12b, a snappy  $A7-D7-A7$  phrase. In bar 1, hold the  $F\sharp$  bend for the entire measure. In bar 2, adapt the notes slightly to fit  $D7$ :  $C\sharp$  moves down to  $C$ , and  $G$  moves up to  $A$ . (Horn sections use such *contrary motion* to create their tight harmony.) One thing doesn't change—the  $F\sharp$  bend sustains throughout the measure.

Ex. 13 shows another way Hiland balances the sweet and sour within a lick. "That first

bend and release is a *total B-Bender* move," he says. "Harmonically, you're releasing from  $G$  to  $G7$ ." In the process, a sweet major-third ( $G-B$ ) drops to a tart tritone ( $F-B$ ). The next bend flips the process—a gnarly major-second bend ( $D-E$ ) relaxes to a sunny major third ( $C-E$ ).

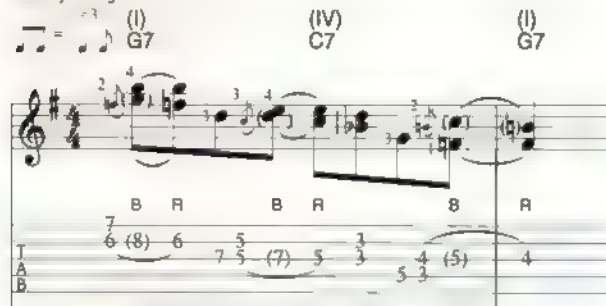
## Swing Shift

"You get extra sustain and chime when you work an open string into a lick," says Hiland, playing Ex. 14 with a relaxed swing feel. "If you pick this carefully, the open  $E$  will ring

### Ex. 13

$\text{♩} = 96-138$

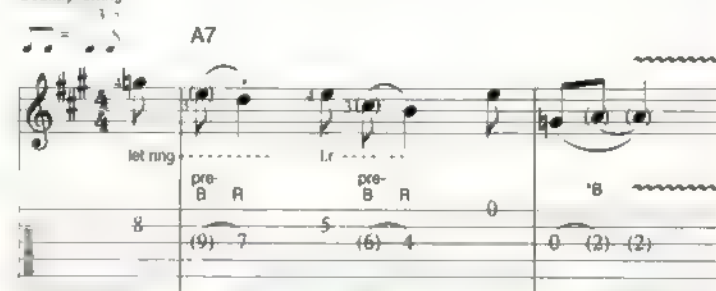
Country swing



### Ex. 14

$\text{♩} = 104-126$

Country swing



\*Bend behind nut.



Featuring three dual-function Visual Sound stompboxes, Hiland's pedalboard is simple, yet flexible.



Waiting for a good spank: Hiland's Twin, Custom Shop Tele, and '98 Collector's Edition Tele.

## HILAND ON HIS STEELWORKS



### "I HAVE TWO FENDER '65 TWIN

Reverb reissues," says Hiland, "and two Fender Telecasters—a sunburst 1998 Collectors Edition, and a gold-sparkle 2001 Custom Shop model built by Jim DeCola. The sunburst Tele has an ash body, two Joe Barden pickups, and a vintage-style 3-saddle bridge. My gold Tele has an ash body, a 'C' oval neck—which is a little chunkier than a typical Tele neck—three Barden pickups with a 5-way switch, Jay Monterose large-knurl knobs, and an American Standard 6-saddle bridge. [Both

Telecasters sport Fender Super Bullets, gauged .009-.042.]

"My 5-way pickup selector is wired so that position 1 is the bridge pickup; position 2 is the bridge-plus-middle clucky Strat sound; position 3 is the bridge-plus-neck classic, dual-pickup Tele sound; position 4 is the middle pickup; and position 5 is the neck pickup. That Tele is my pride and joy—I get an instant smile every time I strap it on. The Monterose knobs and gold paint are my way of saying that I'm a Danny Gatton fan.

"On my Pedal Train pedalboard, I have a Boss TU-2 chromatic tuner, a Voodoo Lab power supply, and three Visual Sound pedals: a Jekyll & Hyde dual overdrive, a Route 66 overdrive/compressor, and an H20 chorus/echo. I use the Route 66 for light compression—I don't squeeze my tone—and set its preamp to feed the Twin a nice, hot signal. In the studio, I use a Shure ULX P4J1 wireless system, so I can move around without getting tangled in my cords."

—AE



# STEELWORKER

against the behind-the-nut G-A bend and fatten up the sound."

Here are some performance tips:

- As you change positions in bar 1 (and of beat two), use the side of your picking-hand thumb to briefly mute the strings while your fretting fingers are airborne.
- Use your 1st and 2nd finger to push the nut bend up a whole-step.
- As you bend the open G, lock in on the tar-


get A before adding vibrato.

Ex. 15 combines several techniques we've covered in this lesson. Check out the sly fingering shift in the pickup notes: After playing the harmonized bends and releases with your 2nd and 3rd fingers, slip into the seventh position to fret E-G# with your 3rd and 4th fingers.

In bar 1, play both bends and releases with your 1st finger while sustaining higher tones above. Use two fingers for bar 2's repeated G-A bend, and for ultimate spunk, pluck all double-stops with your middle and ring fingers.

## Solo Sense

"A solo is more than just stringing licks together," says Hiland. "I have students who try

to play every lick they've learned from every artist they've heard—all in four bars. There's no fluency there. Listen to the vocal melody, and base your solo off it. It's important to make *music*, not just practice riffs. Record yourself playing 10 minutes of a I-IV-V rhythm pattern—maybe throw a VI in there—and then start soloing over it. See if you can take yourself on a musical journey beyond the average country solo. I'm always thinking, 'How can I spin this into something beautiful? How can I rweak listeners' ears?' I want to give people something they don't expect. Instead of copying Brent Mason, Vince Gill, Ricky Skaggs, and Steve Wariner, I try to *intertwine* what I've learned from them. It's like braiding a rope." 

### Ex. 15

♩ = 88-120

Country swing



## Gibson's Mississippi VooDoo Dobro®



If you've got a black cat bone and a mojo, too, this one's yours.

From rock to blues  
to anywhere in between  
1.877.258.3477  
oai.gibson.com



The Cornerstone of  
Legendary Sound

If you were to buy each amp, guitar and effect found in  
the new VGA Series amps it would cost you \$27,468.00,  
including the 6 bucks for the capo.

Simply put, the VGA-5 and VGA-7 V-Guitar Amplifiers feature the most powerful and complete modeling technology on the planet. The VGA-5 offers up an unparalleled combination of amps, speaker cabinets and effects, while the VGA-7 goes a step further by modeling guitars, pickups and tunings, thanks to its 13-pin "GK-Ready" input. And both amps feature bullet-proof construction, straightforward controls, and programmable memories—making them reliable, versatile, and ready for any gig you can throw at them. The VGA-5 and VGA-7: Don't just look, play 'em and hear the future for yourself.

#### VGA-7

- COSM models of 20 vintage and modern tube, solid state and acoustic amps
- COSM guitar modeling simulates 26 electric, acoustic and hollow-body guitars
- Pickup type and position simulations with pickup blending capabilities
- Instant open and Nashville tunings, plus user-defined tunings
- Mind-bending effects processing
- 80 preset memories plus 80 user memories
- GK-Ready 13-pin input plus standard 1/4" guitar input

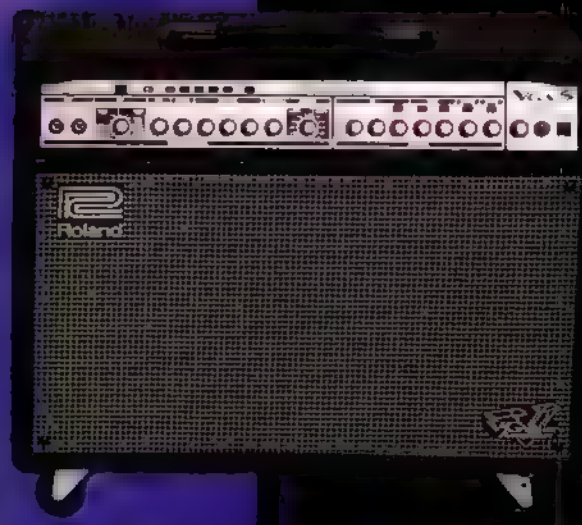
#### VGA-5

- Dynamic COSM models of 11 classic and modern amps, plus 11 speaker cabinets
- Onboard EFX section plus dedicated Delay, Chorus and Reverb processing
- Built-in Acoustic Guitar Simulator and Acoustic Amp model
- Tap Tempo control plus individual effects control via optional footpedals
- 10 User memories; 40 memories using optional GFC-50 Foot Controller



RolandUS.com

FaxBack information: (323) 898-3780  
doc. #10473 (VGA-7), #10519 (VGA-5)





GUEST GURU

## Brian Setzer's Bop-a-Billy Basics

BY JUDE GOLD



### IF YOU COULD POUR

Brian Setzer's explosive mixture of rock, country, jazz, and rockabilly into the gas tank of a mus-

cle car, you'd win any drag race. But while Setzer's riffs sound like pure spontaneous combustion, they're fueled by a strong understanding of theory.

#### Ex. 1

A major scale



#### Ex. 2

♩ = 180

Swing feel A7



#### Ex. 3

♩ = 160

Swing feel



### Hotwired Scales

"Once you learn scales and chord progressions, you can make up your own versions," offers Setzer. The tattooed guitarist loves teaching young players how to escape the diatonic doldrums. "Watch this," he offers. "Instead of playing a regular A major scale like this one [plays Ex. 1], I'll turn it into something like this." [Plays Ex. 2, which adds chromatic notes and slides.]

### Changing Lanes

While Ex. 2 surfs an A7 vamp nicely, the next step is adjusting to shifting harmonies. "Once you learn how to change with the chords, you can fill in the spaces," says Setzer, demonstrating with Ex. 3, a swingin' line that nails the chords' outer extensions with a Charlie Parker-like flair. Give the phrase a swing feel, and slur the sixteenth-notes.



"Rock and roll is the physical thing that just comes out of you," says Brian Setzer. "The other stuff you have to sit down and learn."



"What I've just played for you is *bebop*," says Setzer. "Bebop ties together a lot of loose ends for me. But you don't have to play that all night. At any time, you can go back into rocking." Proving his point, Setzer busts into a high-octane mixture of Travis picking and blues.

### Hot-Rod Harmony

"You can play a simple melody [plays Ex. 4a] and then add chords to it," says Setzer. He then plays Ex. 4b, a harmonized version of the notes in Ex. 4a. Try it as a I-VI-II-V turnaround in *E*.

"The best part about all this stuff," says Setzer, "is that when people hear you play it, they really get it."

Look for Brian Setzer's Christmas album in stores this October. 🎄

#### Ex. 4a

Freely

*E*

#### Ex. 4b

$\text{♩} = 100-144$

*E*

*Em7♭5/G*

*F#m7*

*B13*

*E*



## Keller Williams' One-Man Jam Band

audio version available!  
truefire.com

BY JUDE GOLD

**THESE DAYS, YOU DON'T NEED** a full band to put on a great rock show. Keller Williams' gargantuan grooves pack halls across the country, and they're generated on the fly using a circle of guitars, a bass, a vocal mic, and, most importantly, a Lexicon Jam Man. "What I try to create is a piece of music so flawless that you can't tell the difference between what's live and what's being looped," says Williams.

To demonstrate, Williams starts off a spontaneous song by slapping a "drumbeat" on the body of his main guitar, a Guild 12-string acoustic. "I tap the pick like a snare drum," says Williams. "There's a John Pearse contact pickup in there with a separate output, so it sounds huge through the PA system." Once Williams has found the right pattern, he loops a measure of it with a footswitch that is connected to the Jam Man (Ex. 1).

Next, in Ex. 2, Williams adds a sparkly, syncopated B-minor loop using 7th- and 5th-fret harmonics. Then, he goes over to his Fender bass—which is mounted on a stand for quick access—and drops a quick bass line, which is written out for guitar in Ex. 3. The final layer is a tenor line, the repeating single-note riff that Williams loops in Ex. 4. With examples 1 through 4 all sounding simultaneously, San Francisco's Fillmore Auditorium (where we met to do this lesson) sounds like it has a four-piece funk band onstage, with Williams singing and soloing over the top.

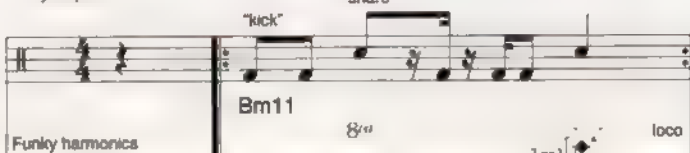
"When you're doing it in front of an audience, it adds to the adrenaline," says Williams. "There's a huge danger factor, because you have to hit the button at exactly the right time. But once you've set up a great loop, that's when the beauty comes. You've created a huge band sound by yourself, using what you have around you."

Check out Keller Williams' new album *Laugh* (Scifidelity)

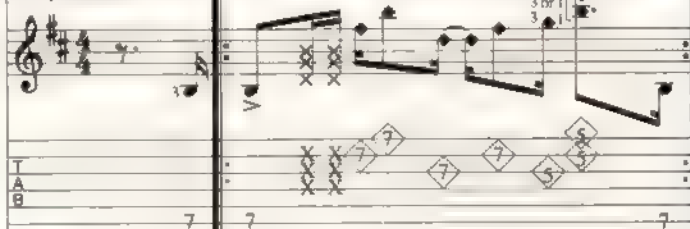


♩ = 112  
Body slaps

Ex. 1



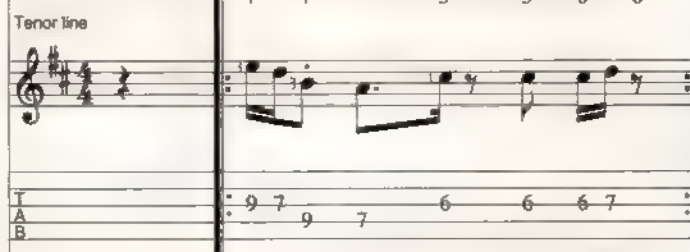
Ex. 2



Ex. 3



Ex. 4



# Barres of the Stars

BY SHANE THERIOT



## MANY GUITARISTS KNOW HOW

to play barre chords, yet few tap into all of the magic a 1st-finger barre can offer. Great players often use the 1st finger like a mobile capo, holding down two or more strings while the other three fingers create riffs and chords.

Ex. 1 is a chordal shift in the style of Keith Richards, who has forged his own sound with 1st-finger barres. (Richards often uses an open-G tuning, but we've re-fingered the move for standard tuning.) This is a good way to give a I-IV progression new teeth, and it sounds great with a dirty tone. Once you've got the lick nailed, try shifting it down the neck in whole-steps.

Eric Johnson and Steve Vai like to revoice power chords by fretting the low root with the 3rd finger, as in Ex. 2. Sonically, these grips just seem to *cut* better, and they allow you to call in your second finger to fret low 7s, as in D5/C and C5/B.

Allan Holdsworth is widely known for his amazing solos, but he also possesses otherworldly comping chops. Ex. 3 outlines a beautifully dissonant chord move in A minor that you might hear Holdsworth play. The trick is to keep your 1st finger firmly planted for the duration of the phrase. (This one also sounds great over C major.)

By using a full barre, we can also outline entire chords. Ex. 4 is a Curtis Mayfield-approved

phrase that sounds gorgeous over Fmaj7 or Dm9. Aim for a flowing, graceful sound, being sure to allow the notes to ring together. To do this, place your index finger across the 10th fret, letting the 3rd and 4th fingers do the work.

For more barre-hopping adventures, check out Andres Segovia's Fernando Sor classical guitar arrangements, Allan Holdsworth's book *Reaching for the Uncommon Chord*, or any Michael Hedges recording.

Shane Theriot is currently recording his second solo CD, and can be heard on albums by The Neville Brothers, Adam Nitti, and Johnny Vidacovich. Visit Theriot at [shanetheriot.com](http://shanetheriot.com).



Ex. 1  
à la Keith Richards

(I) C (IV) F/C



Ex. 2  
à la Eric Johnson/Steve Vai

D5 D5/C C5/B C5



Ex. 3  
à la Allan Holdsworth

Am9 Dm9



Ex. 4  
à la Curtis Mayfield

Fmaj7 or Dm9

audio version  
available!  
[truefire.com](http://truefire.com)



## CLASSIC COLUMN

# Rik Emmett

## EIGHT BASIC SECRETS TO GREAT GUITAR PLAYING



**MAKES A GREAT MAGAZINE** article title, doesn't it? Of course, this is a subjective viewpoint, but it is food for thought and can serve as a starting point for discussion and self-examination.

**1. Emotion.** Soul, feeling, and interpretation—all of these things reveal your character and lead to an individual style. You have to make personal statements with whatever music you play. **Ex. 1a** is a lick with no personality. But if you play it as it's rendered in **Ex. 1b**—with bends, slides, and slurs—it comes to life. Finally, when you inject *yourself* into this lick, it will evolve as much again.

**2. Attitude.** Andres Segovia is 93 years old. What keeps him going? Desire, persistence, and dedication. "This is how I work—step by step and very hard, with full attention. Otherwise you cannot progress," says the maestro. He is the all-time champion, and when he speaks, we all should listen.

**3. Timing and Feel.** Being able to get in the groove, to play "in the pocket," or "behind the beat"—these are crucial elements of musical communication. A hot solo is one thing, but a hot solo over a killer rhythm track is another thing altogether.

**4. Melodic Sense.** "The right note at the right time" does not necessarily mean simplicity, but an awareness of what is going on around and under the melody. You could play the notes in **Ex. 2a** and you wouldn't be wrong. **Ex. 2b**, however, has greater impact, even though it is more economical.

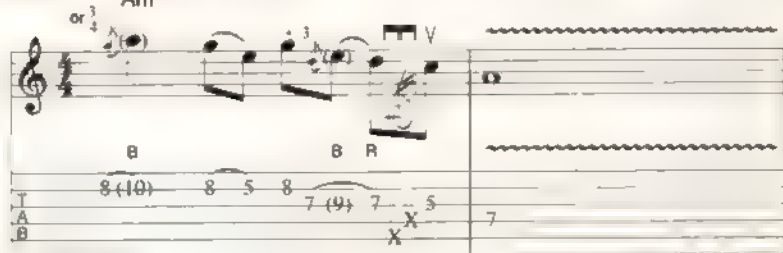
**5. Harmonic Sense.** Harmony is the color, the landscape behind the subject, the glue that holds everything else together. Look at **Ex. 2b** again, but this time, re-harmonize the melody with the chords in **Ex. 3**. This shows how your playing can become more interesting by exploiting the potentials of harmony.

**6. Technique.** It's perhaps the most attractive and compelling aspect of great playing, but also the most dangerous and abused. It is necessary

**Ex. 1a** Am



**Ex. 1b** Am



**Ex. 2a**



**Ex. 2b**





Hurts so good: Emmett plays a stinging note on his single-f-hole Framus Akkerman.

to have your chops in shape, but this shouldn't manifest itself in a "gunslinger" mentality. One reason the Eddie Van Halens and Paganinis have been so successful is that they did not sacrifice secrets 1 through 5 at the altar of #6.

7. **Mental Approach.** Great playing requires

great preparation. Be organized, focused, and confident, and exhibit taste and discretion. Your actual performance should feel like a living, breathing thing.

8. **Sound**—the golden *tones* you produce. You need the right equipment to make it hap-

pen, but I don't want to mislead you here: Your sound will come more from *how* you play than from *what* you're playing through

It's the amazing combinations of the elements on this list that make a guitarist a legend. Of course, after all this intellectual analysis, it might behoove us to recall a quote from Pete Townshend: "I don't have a love affair with the guitar," he says. "I don't polish it after every performance; I play the f\*\*\*ing thing."

*In the '80s, when Rik Emmett wasn't rocking arenas with Triumph, he was writing his "Back to Basics" columns for GP. This one, abridged from its original size, ran in December 1986.*

**Ex. 3**

Am7	D9	Gsus4	G	Fmaj7
V 1 3 1 4 1	V X 1 1 3 3 3	3 X 2 0 1 4	3 2 0 0 0 4	X 3 4 2 1 0

## LESSONS ONLINE AT TRUEFIRE.COM

August '02 *Guitar Player* Master Class:

**Steelworker**, BY ANDY ELLIS

August '02 *Guitar Player* Chops:

**Quest Guru—Brian Setzer**, BY JUDE GOLD

**Keller Williams' One-Man Jam Band**, BY JUDE GOLD

**Barres of the Stars**, BY SHANE THERIOT

**Classic Column—Rik Emmett**

**Audio Versions at  
GuitarPlayer.TrueFire.com**

This month's *Guitar Player* lessons, and hundreds of previous months' lessons, are currently available for immediate download. Visit today and get \$10 worth of TrueFire cash!

**Net scraper:** To decode GP's music notation and hear Sessions sound samples, visit the Lessons Archive on the Web at [guitarplayer.com](http://guitarplayer.com).



**New  
Parker  
P-Series**

**Show us your  
fly!**  
*Not that fly... a Parker Fly!*



The Parker P-Series is a premium guitar synonymous with innovative technology and superior performance. The Parker P-Series gives you the ultimate performance at an amazingly affordable price. With the flip of a switch, a Parker is an electric guitar OR an acoustic guitar. It's a guitar with a love that you'll be missed by any other guitar.

For a limited time, we'll send you **\$50** when you purchase a new Parker P-38, P-40 or P-44.

**SHOW US YOUR FLY!** Send us a photo of you with your new Parker guitar and we'll put you up on our wall at [www.parkerguitars.com](http://www.parkerguitars.com)

**Get a \$50 Rebate on the New Parker P-Series.**

**\$50 Mail-In Rebate Offer**

**\$50** Rebate offer applies to new, previously unsold **P-38, P-40 & P-44** models only. Must be purchased by consumers at an authorized Parker Dealer between 7/15/02 and 10/31/02 only. You must send this completed, original form, along with your original dated receipt from an authorized Parker dealer to the address below. This offer is only available via mail directly through Parker Guitars and is not payable at the retail store. Offer must be postmarked no later than 11/15/02. Send to:

**Parker Guitars Rebate  
P.O. Box 388  
Wilmington, MA 01887**

Allow 4 - 6 weeks for delivery of rebate check. Keep photocopy of form and a copy of receipt for your records. Limit one rebate per household or address.

**Offer valid 7/15/02 through 10/31/02 only**

Visit your area Parker Dealer for more details or visit us online at [www.parkerguitars.com](http://www.parkerguitars.com)

*Parker*  
**GUITARS**

Name \_\_\_\_\_  
Address (no PO boxes) \_\_\_\_\_  
City, State, Zip \_\_\_\_\_  
Age: \_\_\_\_\_ Phone (required) \_\_\_\_\_  
Circle One: P-38 P-40 P-44  
Serial Number \_\_\_\_\_ Date purchased: \_\_\_\_\_  
Name of Store \_\_\_\_\_ City, State, Zip \_\_\_\_\_

## AUDIO



## Roy Rogers

Slideways

**T**hat's not a slide on Roy Rogers' pinky, it's a time machine. With it, Rogers transports you to the Mississippi Delta's past and future. On his new album, *Slideways*, Rogers is backed by a revolving cast of hotshots (including Norton Buffalo on harp and Zigaboo Modeliste on drums) as he tears through rocking shuffles, New Orleans funk jams, and acoustic stomps like an old soul with modern chops. Even on the album's more soothing, introspective numbers, it's Rogers' guitar that does the soul searching, because for the first time ever, Rogers has recorded an album without vocals. "It's a crazy album," says Rogers, "but I think it's a good crazy." —JUDE GOLD

• • • • •

*What inspired you to do an instrumental record?*

In a way, this record *does* have vocals—the slide guitar talks the talk. I realized that I express myself best on the guitar, and it was very liberating not doing vocals. I think the music speaks truer on

this record without them.

*Even when you're playing fast flurries of notes, you remain undeniably bluesy*

Although I'm not a traditionalist, I am steeped in the Delta blues, where the slide typically mimics the human voice. So no matter how fast you're playing, you still have to carry on a conversation. Those guys would sing half the lyrics, and then complete them with a guitar. If you lose that conversational aspect in your playing, you have to go back to square one and find it.

*On "Avalanche" and "For the Children," the guitar seems to pan back and forth between the speakers.*

That's my Leslie speaker, which is part of my main rig. I love that wide tone. To get that,

I leave the Leslie on the slow setting, and mic it in stereo so that the panning effect really comes through. The Leslie is powered by my Mesa/Boogie Mark IIa combo, which is also miked. A lot of my tracks are recorded using small amps, like my old '50s Valco. When you're overdriving a tiny 8" speaker, you're distorting the entire physicality of the thing. Hit a note, and it lasts *forever*.

*What are your favorite slide tunings?*

I'm all over the map. I use open E on my Martin acoustic, open D on my Gibson ES-125 and '58 Les Paul Junior, and open G on my reissue '57 Strat. Some of the songs are in strange keys, like A $\flat$ , G $\flat$ , and F. I hear so many blues songs in E and G that I decided to capo up to

more offbeat keys.

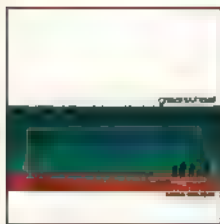
*Having produced successful albums for your former band-leader, John Lee Hooker—as well as for Ramblin' Jack Elliot and others—what do you think makes a good blues record?*

You have to approach an album as a whole. A lot of great records have a common thread that holds them together—not necessarily a running theme, but a sequence of sounds that take you on a trek. You should also remember that overdubs are great for adding dimension, but if the part doesn't propel the music, leave it out. The biggest thing, however, is to create a comfort zone for the musicians involved. If everyone is having a good time, I guarantee it will come through on the record. Evidence.



"Music is about not playing it safe," says Rogers. "You have to jump off that precipice, and either you fly or you don't."



**Greenwheel***Soma Holiday*

These lads from St. Louis seem poised to grab their piece of the modern rock pie with this ambitious debut. Guitarists Andrew Dwiggins and Marc Wanninger deliver the radio-friendly

goods with big riffs, cool counterpoint lines, and sparkly clean tones, and they mix them up enough to give the tunes a nice sense of dynamics and movement. Nowhere is this more effective than in the epic first single, "Breathe," where pristine acoustic chords give way to dreamy tremoloed electrics, which then turn the stage over to half-stack power chords. Comparisons to other bands in this crowded genre will undoubtedly dog Greenwheel, but they have the juice to rise above that and capitalize on an impressive first effort. **Island.** —MATT BLACKETT

**Mother Superior***Sin*

Hammering down with a style that lies

somewhere between the Black Crowes and Gov't Mule, Mother Superior combines magnum-force punch with great melodies, roaring hooks, and clever arrangements. Guitarist/lead vocalist Jim Wilson, bassist Marcus Blake, and drummer Jason Mackenroth actually have second jobs backing punk/poet Henry Rollins, but they continue to moonlight their own hard-rocking wares as Mother Superior. The trio's fifth release, *Sin*, features great guitar work by Wilson, who, wielding a blistering tone that's rife with '70s-style, exploding-transistor attitude, kicks out a perpetual stream of huge riffs, ballsy leads, and wicked slide grooves. His acoustic bottlenecking on "Downtown Tom's Medicine #2" sounds earthy and *bad*, and his fuzzy wailing and bone-crushing rhythms on the 12-plus minute "Fade Out, Wounded Animal" are jam fodder par excellence. **MuscleTone.** —ART THOMPSON

## DO THE MATH!



Your adapter takes up 3 spots and powers 1 pedal...  
The 1 SPOT™ powers your entire pedalboard!

♦ **Guaranteed to work with any equipment that uses one of these adapters: Boss PSA, Boss ACA, DOD PS-200R, Danelectro DA-1 Dunlop ECB-03, Morley, Ibanez AC-109, Zoom AD-0006.\***  
(The 1 SPOT can replace all of these!)

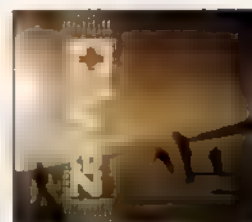
- ♦ Handles from one to over a dozen guitar pedals (800mA max!)
- ♦ **ONLY TAKES UP ONE SPOT ON YOUR POWER STRIP.**
- ♦ Use with optional multi-plug cable(s) for powering more than one pedal.
- ♦ Will even convert international voltage (100V-240V)
- ♦ 3 meter cable is almost twice as long as other adapter cables!
- ♦ Optional inexpensive 4-plug cable has right angle plugs
  - Perfect for pedalboards
  - Cables can easily interconnect with one another.
- ♦ Comparable price to standard 9V adapters.

\*Brand names shown are trademarks of their respective companies and have no affiliation with Visual Sound

6535 Winding Brook Way, Delray Beach, FL 33484  
Ph 561-637-6678 Fax: 561-637-6647



Visual Sound

[www.visualsound.net](http://www.visualsound.net)
**Favez***From Lausanne, Switzerland*

Favez's Chris Wicky and Guy Bee sport stark, raw tones, and something many alt-rockers shy away from—a good dose of lead-guitar action. Feedback and skanky dissonance are other staples in Wicky and Bee's 6-string diet (check out "The Ages of Wonders" and "Come On, Give Me a Smile"), but they also indulge in tasty dashes of vaporous Leslies ("Someday All This Will Be Mine"), sickly phasers ("Don't Let the Riot In"), and beat-up-sounding acoustics ("Troubled Life Blues"). **Doghouse.** —SHAWN HAMMOND

**Nitty Gritty Dirt Band***Will the Circle Be Unbroken*

In the late '60s and early '70s, country and rock were courting each other—albeit very suspiciously. The Nitty Gritty Dirt Band's 1973 release, *Will the Circle Be Unbroken*, is generally regarded as the record that brought both sides together and showed the stodgy country establishment that young rock and roll musicians had the *utmost* respect for country's pioneers. The Nitty Gritty Dirt Band proved this by recording *Will the Circle Be Unbroken* with the musicians who wrote the blueprint for country

# THE 124 SECRETS OF EFFECTIVE GUITAR PLAYING.



*Actual Size*

The 124 secrets of effective guitar playing are all in this box -- The PANDORA PX4 Personal Multi Effects Processor. 124 effects fueled by Korg's REMS modeling technology. A selection of the world's most coveted guitar amps, cabinets, classic and modern effects pedals, even single coil and humbucker models. All waiting to go wherever you go. The PX4 is packed with a profusion of great features, too, like seven simultaneous effects, a killer virtual feedback effect, an intelligent pitch shifter, drums and bass, a built-in phrase trainer and much more. And with a pair of headphones you can play at any volume, anytime and anywhere. The PANDORA PX4. The secret's out.

**TONEWORKS**  
**KORG**

© 2002 Korg USA, 326 S. Service Rd., Melville, NY 11747. For the Korg dealer nearest you: (800) 855-9000. For more info via faxback: (631) 393-8533, Doc#3307. [www.korg.com](http://www.korg.com)



## Reviews

music: Mother Maybelle Carter, Earl Scruggs, Merle Travis, Doc Watson, and Roy Acuff, among others. *Will the Circle Be Unbroken* not only stands on its own as a musical statement, but as a historical document of a time when the torch was being passed from one generation to another. **Columbia.**

—DARRIN FOX

## DVD

### The Band

*The Last Waltz*

Originally released in 1978, the motion picture *The Last Waltz* was a chronicle of the

Band's 1976 farewell concert performance. The DVD reissue of the movie is fascinating for myriad reasons, but one in particular—Robbie Robertson finally emerges as a guitar hero. On both group tracks—and those by guest artists such as Van Morrison, Neil Young, Joni Mitchell, Eric Clapton and Bob Dylan—Robertson steps center stage and peels-off one scorching solo after another. It's ironic that he wasn't fully appreciated as a guitar slinger until the Band's swan song.



As for the extra DVD goodies, the film's widescreen transfer was approved by director Martin Scorsese, and its digital 5.1 surround audio mix was produced by Robertson. Both are of stellar quality. There is also unreleased jamming footage, movie trailers, and interviews with the group and guest musicians.

But the best part of the film is just watching Robertson get his due. Scorsese tightly focus-

es his cameras right on the guitarist, emphasizing his place as the Band's architect and artistic well spring. There are many highpoints, but especially check him out going toe-to-toe with Clapton on "Further on up the Road." Although Slowhand plays some tasty, understated blues solos on Blackie—his trademark Strat—Robertson verily upstages him with his own ferocious leads on his own sunburst Stratocaster. It's exciting stuff and one of the many reasons why *The Last Waltz* is a must-own DVD. And for the truly insatiable, Rhino Records has released an accompanying 4-CD box set featuring 24 previously unreleased rehearsals and performances. **MGM/UA.**

—PETE PROWN

## Twist The Knob. Get Excited. Perform.

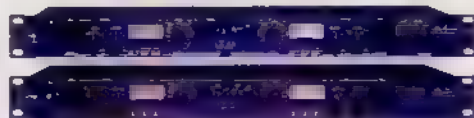


Whether you're recording analog or digital, ART's NEW TPS and DPS make it simple for you to get great sound! Both give you 2 channels of award-winning ART Tube preamplification you can use with your mics, instruments or at line level.

The TPS and DPS also feature ART's new V3 (Variable Valve Voicing) Technology—exclusive to ART. V3 gives you incredible presets for every instrument you record. Need to tweak the presets? Go ahead—hone your perfect tone! That's the power of V3.

The DPS adds ART's acclaimed 24/96 AD conversion for the warmest, cleanest digital audio ever.

The TPS and DPS make it easy for you to concentrate on the most important aspect of recording...your performance! Check 'em out today at your ART dealer, or see us on the web at [www.artproaudio.com](http://www.artproaudio.com).



ART'S NEW  
V3  
VARIABLE  
VALVE  
VOICING

AVAILABLE EXCLUSIVELY IN:  
TPS TUBE PREAMP SYSTEM  
DPS DIGITAL PREAMP SYSTEM

ART

215 TREMONT STREET, ROCHESTER, NY 14608 USA  
TEL: 716-436-2720 • FAX: 716-436-3942 • [www.artproaudio.com](http://www.artproaudio.com)

## BRUNO

### THE BRUNO UNDERGROUND 30

Awarded Guitar Player's highly coveted 'THE YEAR'S BEST GEAR' award for 1997 and a solid winner in the Feb. 97 shootout between 23 of the finest boutique amps.



This is a truly remarkable amplifier with superb clean and distortion voices watered with a vast tonal range, incredible dynamics and rich complexity. It's beautiful clean voice has a silky come that is deep, spacious and sensuous. Crank it up and the Underground 30 screams with wickedly ferocious grind mixed with exquisite upper-end sparkle and singing sustain.

### TONY BRUNO CUSTOM AMPS

62-04 34th Avenue, Woodside NY 11377  
TEL & FAX: 718-424-2929  
[www.brunoamps.com](http://www.brunoamps.com)



# Musicians Friend

**Apply Today!**  
Musicians Friend Make Your Purchase  
**INTEREST FREE**  
**FOR 6 MONTHS!**  
(On Purchases Over \$499)  
**FOR 3 MONTHS!**  
(On Purchases Over \$199)

## New Expanded Selection!

### Thousands of Titles to Choose From!

 <b>Scales and Modes in the Beginning Book</b> GPBH-900500 List \$11.95 <b>\$7.99</b>	 <b>Guitar Fitness Book</b> An Exercising Handbook GPBH-900602 List \$9.95 <b>\$7.99</b>	 <b>Guitar Techniques Book</b> Preboard Readiness GPBH-900645 List \$9.95 <b>\$7.99</b>	 <b>Slide Guitar and Open Tuning Book with CD</b> GPBH-940378 List \$17.95 <b>\$15.99</b>	 <b>Stevie Ray Vaughan Guitar Style Breakdown</b> GPBH-900285 <b>\$19.95</b>	 <b>Beats Guitar Techniques</b> GPBH-902789 <b>\$15.99</b>
 <b>Incredible Chord Finder</b> GPBH-900143 <b>\$5.95</b>	 <b>The Musician's Guide to Home Recording Book</b> GPBH-901033 List \$24.95 <b>\$19.99</b>	 <b>Masters of the Telecaster Video</b> GPBH-901001 List \$39.95 <b>\$29.99</b>	 <b>Electric Slide Guitar Book/CD</b> GPBH-941152 <b>\$14.95</b>	 <b>Practical Theory for Guitar Book/CD</b> GPBH-941153 List \$24.95 <b>\$22.99</b>	 <b>Join with Carlos Santana Book/CD</b> GPBH-900478 List \$24.95 <b>\$22.99</b>

**YOUR CHOICE!**  
**\$19.95**

Eric Johnson - Ah Wa Musiccom .. GPBH-902521	System of a Down - Toxicity ..... GPBH-901034	Creed - Human Clay ..... GPBH-900977
Paul Simon - ... GPBH-901006	Santitas Greatest Hits ..... GPBH-902793	Blind-182 - Enema of the State ..... GPBH-900973
Godsmack ..... GPBH-901006	Best of Lenny Kravitz ..... GPBH-901477	Cher Atkins ..... GPBH-900270
Steve Howe Guitar Pieces ..... GPBH-902633	Papa Roach - Infest ..... GPBH-901609	Incubus - Morning View ..... GPBH-901045
Yngwie Malmsteen - Play Loud ..... GPBH-900305	The Offspring ..... GPBH-901015	Bobbin Ford Tiger Walk ..... GPBH-901876
Eric Clapton - Baptism ..... GPBH-901020	Conspiracy of One ..... GPBH-901039	No Doubt - Return of Saturn ..... GPBH-901834
Rush Anthology ..... GPBH-901002	The Grand Picking Order ..... GPBH-902700	The Brian Setzer Orchestra ..... GPBH-901632
Sublime 40 Gz. to Freedom ..... GPBH-901075	Best of the Police 2nd Edition ..... GPBH-902700	Metallica: Ride the Lightning (with Tab) ..... GPBH-904127
John Petrucci - Wild Stringbans ..... GPBH-902004	311 Music ..... GPBH-900261	The Best of Buddy Guy ..... GPBH-940336
Steve Vai - The Ultra Zone ..... GPBH-900975		
T-Bone Walker Guitar Style Video GPBH-900130		

Scale Book GPBH-902072 ..... <b>\$10.00</b>	Alice in Chains Acoustic GPBH-940550 ..... <b>\$15.00</b>	The Best of Zakk Wylde GPBH-940570 ..... <b>\$22.95</b>
John Jorgenson: Video Package GPBH-900107 ..... <b>\$11.95</b>	Larry Carlton Video Package GPBH-900140 ..... <b>\$15.00</b>	Aerosmith 1979-1988 GPBH-940380 ..... <b>\$22.95</b>
21st Century Guitar GPBH-902060 ..... <b>\$14.95</b>	Robert Johnson - At The Crossroads GPBH-902300 ..... <b>\$15.00</b>	Joe Satriani - Engines of Creation GPBH-901538 ..... <b>\$22.95</b>
Tony Rice Teaches Bluesrock CD Package GPBH-940377 ..... <b>\$15.00</b>	Dave Matthews Band - Before Crowded Streets GPBH-900330 ..... <b>\$15.00</b>	Big Book Of Rock GPBH-901822 ..... <b>\$24.95</b>
Best Of Tim Hardin Collection GPBH-902021 ..... <b>\$15.00</b>	Nickelback - Silver Side Up GPBH-902047 ..... <b>\$21.95</b>	

**800.776.5173** **musiciansfriend.com**

**FREE CATALOG! ONE-YEAR SUBSCRIPTION!** **WEEKLY WEB GIVEAWAY! WIN UP TO \$1000 IN FREE GEAR!**

**4 EASY WAYS TO ORDER!**  
 1 Call: 800.776.5173  
 2 Click: [www.musiciansfriend.com](http://www.musiciansfriend.com)  
 3 Fax: 541.776.1376  
 4 Write: P.O. Box 4520 Medford, OR 97501

**45-DAY DOUBLE GUARANTEE!**  
 • Best Price Guarantee  
 • Money-Back Satisfaction Guarantee

**SPEEDY DELIVERY!**  
 • Most orders are shipped on the same day!  
 • Most items delivered in just 2 or 3 business days.

To get your **FREE** Catalog subscription, fill out this handy coupon and mail to: Musicians Friend, Dept. CB, P.O. Box 4620, Medford, OR 97501

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

E-mail address \_\_\_\_\_

Area(s) of interest: ☐ Guitar ☐ Bass ☐ Keyboard ☐ Drums  
☐ Audio (recording) ☐ Stage (PA, lights, etc.) ☐ DJ

**SOURCE CODE: GPBH**

Limited to stock on hand; prices subject to change; shipping charges additional.  
 \*No orders received by our Eastern Time, Monday through Friday.





# EXTRAVAGANZA GIVEAWAY

Register to win at [www.musicplayer.com](http://www.musicplayer.com)

One Lucky Winner will win tons of great gear, along with the chance to meet and hear the sensational Lisa Loeb in concert.

**TOTAL VALUE  
\$21,277.68!**



See the latest gear at [www.peavey.com](http://www.peavey.com)

## Official Rules

### NO PURCHASE NECESSARY

1. **Eligibility:** You may enter by printing your name and address on the official entry card or on a postcard and mailing it to Music Player/The Peavey Extravaganza Giveaway, P.O. Box 51015, Boulder, CO 80322-1815. Alternatively, you can enter online at <http://www.musicplayer.com> beginning approximately April 9, 2002. Entries must be received by August 31, 2002. Enter as often as you wish (no often as once per day online), but each entry must be separately postmarked. Copies, mechanically reproduced, or automated entries, and computer-aided or computer-generated script entries will not be eligible and are void. The sponsor of this game is United Entertainment Media, Inc. ("Sponsor"), and each Sponsor is not responsible for printing or typographical errors in any sweepstakes - related materials, late, lost, or misdirected mail or transmissions that are lost, fail to enter into the processing system or are processed or transmitted late.

2. **Sweepstakes Drawing:** The winner will be drawn at random on or about September 20, 2002. Odds of

winning each prize depend on the number of eligible entries received. Your purchase of a product or service from the Sponsor or the prize manufacturers will not increase your chances of winning a prize.

3. **Eligibility:** Game is open to all legal residents of the United States and Canada (other than the residents of Puerto Rico and the province of Quebec), except for the employees and immediate family (spouse and parents, siblings, children and each of their spouses) of Sponsor, the prize manufacturers, and each of their affiliates, subsidiaries, advertising agencies, and any other company involved with the design, production, execution or distribution of the sweepstakes drawings. In order to win a prize, residents of Canada will be required to answer correctly a five United International still testing question to be administered via telephone.

4. **Release:** Winner releases the Sponsor, the prize manufacturers, and each of their parents, subsidiaries, affiliates, officers, directors, agents, and employees from any responsibility or liability in connection with any loss, accident, or death incurred in connection with the use of the prizes won in the giveaway. The winner hereby consents to the use of his or her name and/or likeness by the Sponsor for advertising purposes without



www.lisaloeb.com

Peavey brings you a mountain of amps, loudspeakers, mics, instruments, outboard gear and accessories to make your next performance an Extravaganza! Included in this package is an exclusive, custom pink Wiggy signed by Lisa Loeb. And one lucky winner will also travel to see Lisa perform live. Don't delay. This is your chance to win a huge prize package from your friends at Peavey and the Music Player Group valued at \$21,277.68.

## One lucky winner will receive:

(2) Q-Wave 2 - \$2,599.95 - The Q-Wave 2 consists of a 44XT™ 4" titanium diaphragm compression driver and a Pro Rider™ 15" woofer.

(2) Q-Wave 118 - \$1,799.95 - The Q-Wave 118 sub enclosure utilizes the Low Rider woofer allowing it to handle 1,600 Watts of program power!

(4) GPB 1500 - \$3,199.95 - A two-rack space power amp featuring 750 Watts RMS per channel, toroidal power transformers and dual variable-speed cooling fans.

Q231FX - \$449.99 - Dual channel (31 band), 1/3 octave filter sets, 20Hz to 20kHz equalization range, Constant Q filters, +12dB boost/-18 dB cut per band, and lots more.

Kosmos - \$299.99 - The Kosmos image enhancement system provides planet-rattling bass while simultaneously causing the vocals to stand out in the mix.

Feedback Eliminator - \$249.99 - The Feedback Eliminator will greatly reduce, or eliminate acoustic feedback in your sound system.

X/D 2+ - \$249.99 - An electronic crossover that combines the latest in solid-state technology with a host of innovative features.

RQ 4324C - \$1,599.99 - A 24 channel, four-bus mixer featuring low noise XLR inputs, 3-band EQ w/sweepable mid-frequency & frequency variable low cut, 6 Aux sends and lots more!

Wiggy - \$1,099.99 - Peavey's collaboration with world-class guitarist Dweezil Zappa has produced a hot rod amp with hot rod features.

Wiggy 212 - \$549.99 - The Wiggy™ 212 features two 12" Sheffield® 1230 speakers, switchable stereo or mono operation, closed-back configuration and more.

BAM 210 - \$1,499.99 - This is Peavey's state of the art modeling bass amp. 350 Watts internal, 500 Watts external, Programmable EQ.

Cirrus Bass 4-String - \$2,499.99 - Beautiful exotic quilted maple body, "studio quiet" active electronics, and a neck through body have made this one of the most sought after basses in the world.

Limited ST Guitar - \$1,099.99 - Three pickup configurations with a wide choice of tonal combinations.

PVM 22 - \$199.99 - Dynamic cardioid microphone

that has greatly increased sensitivity over conventional microphones.

PVM 450 - \$299.99 - This microphone achieves optimum performance and accurate reproduction of almost any type of sound.

PVM 46 - \$199.99 - Dynamic hyper-cardioid microphone that is well suited for vocal and instrument use.

PVM DMS-5 - \$499.99 - For the professional drummer who wants an all-in-one package drum microphone system. Perfect for use on stage or in the studio.

PCX U12 - \$519.99 - UHF true diversity single-channel handheld wireless system with frequency tracking and muting circuits, balanced and unbalanced outputs, RF and Audio signal level indicators, plus more!

Keyboard X-Stand - \$25.99 - Multi-position adjustable keyboard X stand in durable black finish.

(2) V-Base Mic Stand - \$79.95 - Unique V-Base mic stand with friction-type clutch assembly allows for easy one-hand height adjustment.

(2) Tripod Mic Stand with Boom - \$119.95 - Heavy duty, all metal, fully adjustable tripod mic stand with nylon leg mounts for longer product life.

6 Space Peavey Lite Flight Case - \$251.99 - Molded flight case racks with aluminum extrusions and valances, plus latched front and back covers for easy set up and tear down.

10 Space Peavey Lite Flight Case - \$263.99 - Molded flight case racks with aluminum extrusions and valances, plus latched front and back covers for easy set up and tear down.

(2) Deluxe Guitar Stand - \$38.75 - High quality black powder coated guitar stand with gooseneck shape upper support neck rest, retainer strap, and lockout legs.

Multi Cable Pack - \$407.23 - A variety of patch, speaker, mic and y cables to hook up all your gear.

(2) Concert Tickets - \$100.00 (Est. Retail Value) For Lisa Loeb show.

Travel Expenses - \$1,000.00 - For transportation to the concert.

For complete product information, go to: [www.peavey.com](http://www.peavey.com)



additional compensation unless prohibited by law. The verified prize winner and/or prize winner's parent or legal guardian will be required to sign an Affidavit of Eligibility and a Publicity/Liability Release unless prohibited by law. These materials must be returned within ten days of notification. Failure to comply may result in disqualification and the selection of an alternate winner. All prizes for the game are donated by third parties. The game is not meant to convey any endorsement of any product or service, nor does a third party's donation of any prize have any influence on Sponsor's editorial coverage.

II. Taxes: Any tax liabilities are solely the responsibility of the winner and the winner will be required to provide his or her social security number or tax payer identification number for tax purposes. All federal, state, local, municipal, and provincial laws and regulations apply.

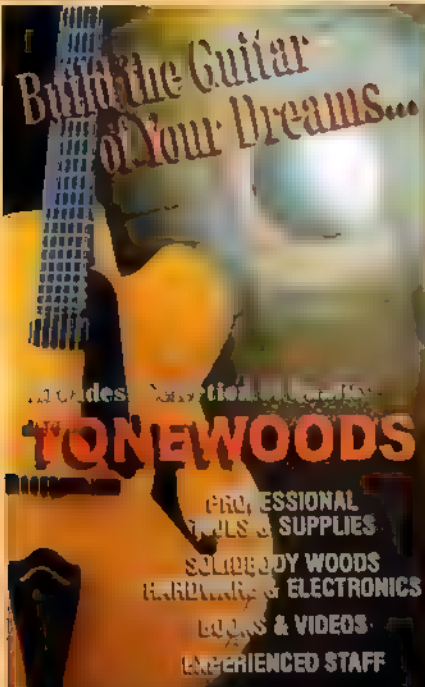
III. General: Sponsor shall be deemed sole interpreter of the rules and conditions. By participating, entrants acknowledge and agree to be bound by these rules and that the decisions of the Sponsor are final. Sweepstakes is void where prohibited by law. Prize components are not exchangeable, transferable or redeemable for cash.

Prizes shown are estimated retail prices, and actual prices may vary. SPONSOR DOES NOT MAKE AND IS NOT RESPONSIBLE FOR ANY WARRANTIES (INCLUDING IMPLIED WARRANTIES OF MERCHANTABILITY OR OF FITNESS FOR A PARTICULAR PURPOSE) OR ANY GUARANTEE WITH REGARDS TO ANY PRIZE OR PORTION THEREOF. All sweepstakes entries become the property of the Sponsor and will not be returned. In the event of unavailability of stated prize(s) or component(s) thereof, Sponsor reserves the right to substitute item(s) of comparable value. Sponsor reserves the right, in its sole discretion, to cancel, terminate or suspend the Internet portion of this giveaway should virus, bugs, non-authorized human intervention or other causes beyond its control corrupt or affect the administration, security, fairness or proper play of the giveaway. In such cases, Sponsor reserves the right to select the winner from mail-in entries only.

7. Winner's List: To obtain the name of the prize winner, send a self-addressed, stamped envelope to "Winner", The Peavey Extravaganza Giveaway, Music Player, 2800 Campus Drive, San Mateo, CA 94403, USA, by February 28, 2003.



**Build the Guitar of Your Dreams...**



**TONEWOODS**  
PROFESSIONAL  
TOOLS & SUPPLIES  
SOLID BODY WOODS  
HARDWARE & ELECTRONICS  
BOOKS & VIDEOS  
EXPERIENCED STAFF

Luthiers Mercantile International, Inc.  
~Complete Supplies for the Stringed Instrument Maker~

**CALL FOR A FREE CATALOG**  
**1-800-477-4437**  
**lmi@lmi.com**

Photo: Lotus 17" Model archtop by Taku Sakashita

The  
**SHUBB**  
deluxe

Everything the original  
Shubb Capos...and more!

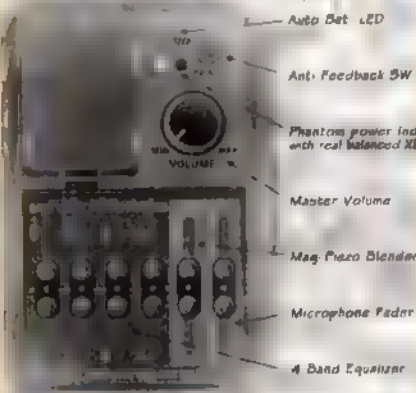


**\$24.95**

Ask at your favorite music store  
or contact:  
Shubb Capos • 707-876-3001  
info@shubb.com  
www.shubb.com

**What else do you need?**

EQ w/Chorus • 6 Band EQ • Bridge Pickups,  
Mad Piezo Blender EQ • Tuner Mic Blender EQ,  
Parametric EQ • 6 Band Graphic EQ,  
Sustainer • Active Electronics for  
Electric Guitars  
Piezo tap piece  
and more



Auto Det. LED  
Anti-Feedback SW  
Phantom power ind.  
with real balanced XLR  
Master Volume  
Mag. Piezo Blender  
Microphone Fader  
4 Band Equalizer

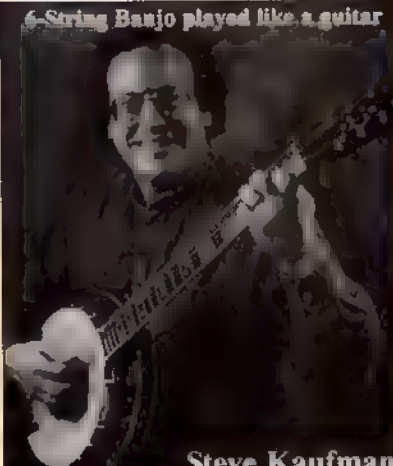
Model: MT-TBL

**www.artecsound.com**  
THE DREAM OF ACOUSTOPIA

**ARTEC** ARTEC SOUND ELECTRONICS CO.  
e-mail: info@artecsound.com

**DEERING**  
The Great American Banjo

6-String Banjo played like a guitar



**Steve Kaufman**

If you appreciate owning  
the finest banjo money can buy  
a Deering banjo is your best choice.

**DEERING**  
Quality Banjos  
Dept. 7, 3733 Kenora Dr.,  
Spring Valley, CA 91977  
Free Catalog  
Call (800) 845-7791  
Deering, America's Favorite Banjo  
www.deeringbanjos.com

**NEW!**

**John  
Pearse®  
Sarod Picks**



Hand crafted in India in  
Rosewood or Ebony--  
effortlessly produce a  
rich and full sound  
immeasurably stronger  
than that produced by  
celluloid, nylon-or even  
a tortoise-shell pick.

Breezy Ridge, PO Box 295,  
Center Valley, PA 18034  
www.jpstring.com 800/235-3302

**"You won't go wrong  
with this book."**

—JOHN SCOFIELD



Reach new heights of creative musical achievement in soloing, comping, and technique with virtuoso guitarist Larry Coryell at your side. More than a method or exercise book, **Larry Coryell's Power Jazz Guitar** takes you deep inside the music to release the creativity that simmers between your ideas and your fretboard.

Available at book  
and music stores  
everywhere.

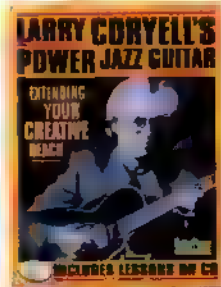
Or call toll free  
(866) 222-5232.

Paperback with CD  
\$19.95  
ISBN 0-87930-697-1



6600 Silacci Way • Gilroy, CA 95020 USA  
phone: toll free (866) 222-5232 or (408) 848-8294  
fax: (408) 848-5784 • e-mail: backbeat@rushorder.com  
web: www.backbeatbooks.com

Distributed to music stores by Hal Leonard Corp.;  
to bookstores by Publishers Group West.



# Why buy a REISSUE, when you can buy better than the ORIGINAL



**WORKING DOG™**  
by Alessandro

Low Cost, Lightweight, Hand-Muilt Amps  
from just \$999 - \$1499

215 355 6424

[www.alessandro-products.com](http://www.alessandro-products.com)

**Dipinto**  
guitars

presenting the **LOS STRAITJACKETS**  
*Galaxie*

List price \$649

[dipintoguitars.com](http://dipintoguitars.com) 215-923-2353  
631 N. 2nd St., Phila PA 19123

# pedalboards in backpacks.

EXTREME

[mojogear.com](http://mojogear.com)

**SUSTAINIAC®**

**STEALTH™**

SUSTAINERS FOR GUITARS

INTENSE, INFINITE FEEDBACK-  
SUSTAIN OF STRING VIBRATIONS  
with harmonic vibration control

A sustainer that is easy to install!

- Infinite sustain at any volume
- Change harmonics in mid-note
- Installs in most guitars with no new holes or routing required
- Can be installed with average electronic technical ability
- Runs on a single 9-volt battery

Maniac Music, Inc.  
3937 Cranbrook Dr.  
Indianapolis, IN 46240

THE SUSTAINER PIONEERS  
SINCE 1987

email: [sustain@indy.net](mailto:sustain@indy.net)  
[www.sustainiac.com](http://www.sustainiac.com)  
(317) 340-1161

19 Reasons you'll want Grover's  
NEW LOCKING machine heads  
on your guitar...

NOW  
AVAILABLE IN  
ROTOMATIC  
SIZE!

**Reason #1:**  
Grover's new self-locking  
string post. This patented  
device is positive locking and  
the easiest to use that's available today. Just insert the  
string into the string post, then pull through and tune.  
There are no finer tuners on the market, locking or  
otherwise.

**Reasons #2 through #19:**  
The new 406 Series Locking Machine Heads have a 18:1  
gear ratio. After introducing a 18:1 gear ratio on the  
Standard Rotomatic Machine Heads more than two  
years ago, we've now made it available on this new  
mini-locking machine. The high 18:1 ratio will give you  
precise fine tuning while the newly developed string post  
offers quick string installation. All this PLUS Grover's  
world famous quality!

Available in chrome, black, nickel, and gold finishes. 3+3 and 6+3 configurations.

**Grover Musical Products, Inc.**  
3000 Kelley Avenue • Cleveland, Ohio 44114  
[info@grover.com](mailto:info@grover.com)

**GO HARD.**

PLAY LONGER, HARDER  
AND WITH MORE CONFIDENCE.

If your guitar has metal saddles, you're playing  
with yesterday's technology. *You don't play your  
father's music, so why use his saddles?* To play  
the way you play, you need the performance that  
only comes from the new generation of guitar  
saddles... String-Saver™ saddles from Graph  
Tech Guitar Labs.

- ✓ DRAMATICALLY reduces string breakage.
- ✓ Increases overall sustain by 15 to 25%.
- ✓ Improves mid-range depth.
- ✓ Super lubricates.
- ✓ Improves tuning.
- ✓ Resists corrosion.

**String-Saver™**

Visit your favorite Dealer  
or our website for more information.

**Graph Tech** Graph Tech Guitar Labs  
Phone: (604) 940-5353 Ext. 182  
eMail: [sales@stringsaversaddles.com](mailto:sales@stringsaversaddles.com)  
THE GUITAR INDUSTRY'S MOST & SADDLE EXPERTS Web: [www.stringsaversaddles.com](http://www.stringsaversaddles.com)





**COOL  
MOTHER  
PLUCKER**

Copper-Flex Aluminum  
Hand Contoured F-1 & X-1 Guitar Picks

1-888-606-7771  
[WWW.ICE-PIX.COM](http://WWW.ICE-PIX.COM)

### Guitar Polish?? Dr. Ducks Ax Wax !!!

just ask ..Guitar Center, Sam Ash Music, Albert Lee, Dick Dale, Larry Coryell, Roger McGuinn, John Sebastian, Joe Beck, Jimmy Bruno, Lee Sklar, Caesar Rosas, Elliot Easton, Banana, Jeff Watson, Bob Daisley, Rick Turner Guitars, James Goodall Guitars, Moonstone Guitars, Santa Cruz Guitar Co., Danelectro, WM Guitars, A&D Music, Rudys Music Stop, Normans Rare Guitars, BoogieMan Music, Southpaw Guitars of Texas, McCabes Acoustic Guitar Shop, Wise Music, Sylvan Music, Guitars etc., L.A. Bass Exchange, Precision Guitar, House of Guitars, Guitar Shop of Wisc., Guitar Traditions, ProSound, Jim Williamson Music, Daves Guitar Shop, Crossroads Guitar Shop, Cotten Music, Sante Fe Guitar Works, Rainbow Sound, Mountain Music, Tims Guitar Workshop, Buffalo Bros. Guitars, Guitars on Broadway, Robert Zatzman Music, Foggy Mtn Music, Front Porch Music, Selah Music, City Guitar, Guitar Galleries, Mur Guitars, Northwest Music, W.T. Fity Music, Lone Wolf Guitars, Guitarville, Encore Music, more...or call for dealer nearest you.

Dealer Inquiries Welcomed !!!

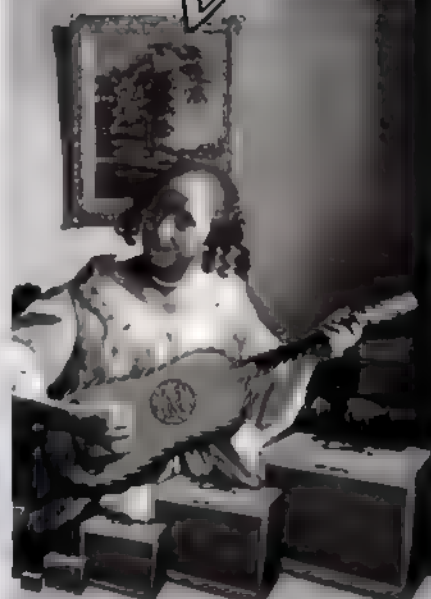
**Ducks Deluxe**

**702-878-4948**

[www.ducksdeluxe.com](http://www.ducksdeluxe.com)



### Victoria Amp Co.



*She waited 330 years for her  
Victoria... Do you have that  
kind of time??*

Victoria Amp Co.

Ph 630-369-3527

Fax 630-527-2221

[www.victoriaamp.com](http://www.victoriaamp.com)

BRINGING TOP QUALITY  
MUSICAL PRODUCTS TO  
NORTH AMERICA

**CARL MARTIN  
GUITAR EFFECTS**

**LEHLE Switcher Boxes!**

[WWW.EUROPEANMUSICAL.COM](http://WWW.EUROPEANMUSICAL.COM)

EUROPEAN MUSICAL IMPORTS, INC.  
(201) 594-0817  
[INFO@EUROPEANMUSICAL.COM](mailto:INFO@EUROPEANMUSICAL.COM)

DEALER INQUIRIES WELCOME



GIBSON	MIKE LULL
PRS	BREEDLOVE
MCINTURFF	SANTA CRUZ
MODULUS	LOWDEN
ALEMBO	FROGGY BOTTOM
HAMER	ALVAREZ
PARKER	TAKAMINE
G&L	TRACE ELLIOT
ROSCOE	AGUILAR
MTD	TOP HAT
KEN SMITH	KOCH
FODERA	STEWART
ITALIA	TECH 21
RITTER	EDEN
KEN LAWRENCE	EPIFANI
ELRICK	HARTKE
WARWICK	BOSS
HOFNER	ELECTROHARMONIX
NS DESIGN	BIG BRIAR
DANELECTRO	ZOOM
DOD	MXR
ESB	DEMETER
PEDULLA	LA BELLA
FULLTONE	PLANET WAVES
VOX	WEBER
MARSHALL	B-BAND

best prices trades consignments

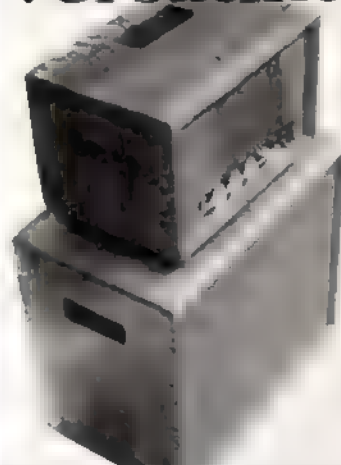
~ shop our online store ~

guitars • strings • electronics

[www.Gguitars.com](http://www.Gguitars.com)

153 East 54 New Haven, Ct 06511 203-786-4734

**Highest Quality  
Materials  
Most Dynamic  
Response  
Infinite  
Versatility**



**ALESSANDRO**

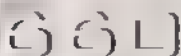
HIGH-END PRODUCTS

215 355 6424

[www.alessandro-products.com](http://www.alessandro-products.com)

## Playing Slide Guitar Is No Mystery

**KickAss  
Brass™**



Solid Bell Brass  
Guitar Slides

Real Solid Bell Brass  
Tapered Shape  
Micron Textured  
Maximum Sustain  
Maximum Playability



**You Just Gotta Have  
The Best Slide**

Available In  
Better Stores Nationwide.  
Call For The Dealer Nearest You  
**888-888-9624**



**Redwood  
MUSIC CORP**  
www.redwoodmusic.com

## Tired Of Bad Sound? It's Time To Take A Stand.



The GRAMMA is a hot new patent pending device that floats an amp, monitor, subwoofer turntable and much more for nearly total acoustic isolation.

Whatever device you put on top of a GRAMMA will instantly perform a lot more like it was designed to!

You'll immediately notice dramatically truer tone, higher immunity to feedback and a level of resonance-free purity you never thought you'd get out of your gear! The GRAMMA absolutely **ROCKS!** Check it out **TODAY!**



One word: "WOW!"  
The GRAMMA completely changed the bottom end in my mastering studio. So much more definition and detail. Such a simple-looking piece yet so powerful!

Brian Foraker  
Engineer/Producer

(My) now and is much more focused... no room resonances... all the little buzzes and rattles went away immediately... my two recording amps stay on the GRAMMAS!

Lee Roy Parnell  
Vanguard Records

"Really smooths out my guitar tones. The road crew started using Auralex GRAMMAS under the monitors, the Leslies and drum mics. Fantastic results all around."

Jeff Tammer  
Tower of Power

**Terry C. McInturff™**  
Guitars

**"Nothing but  
the highest  
quality luthiery  
and supreme  
attention to  
detail."**

BEN BARTLEY  
GUITARIST MAGAZINE



Phone: 800-451-4511  
Email: info@mcinturffguitars.com  
Website: www.mcinturffguitars.com

**a star is born**

the ORIGINAL



**badass guitar straps**



**www.getingetm.com**

3282 Sunset Blvd.  
W. Hollywood, CA 90046

623-662-0275

**HEAROS**

High Quality Ear Products



High Fidelity  
**HEAROS**  
Experience the  
ultimate in heat  
attenuation and  
hear all highs and  
lows. Use on stage,  
at concerts or just  
jamming at home.

**SuperHEAROS**  
With an amazing  
88% reduction of  
protection, our  
award-winning  
foam is known  
worldwide for being  
soft, effective and  
inconspicuous.  
A terrific value for  
all musicians.



Available at most retailers  
including Guitar Center,  
Sam Ash Music, Tower  
Records, Musicland,  
Mars Music and  
Wholesale Music.  
Visit [www.hearos.com](http://www.hearos.com) or email [info@capewind.com](mailto:info@capewind.com).

**WILLCUTT GUITAR SHOPPE, INC.**

PAUL REED SMITH • FENDER  
HAMER USA • TACOMA • LARRIVEE  
BREEDLOVE • YAMAHA  
TERRY C. MCINTURFF • REVEREND  
HOFNER • RICKENBACKER  
DRZ • CARR • BOGNER • KOCH  
ORANGE • VOX • SWR • FULLTONE  
GUYATONE • MAXON • CARL MARTIN  
VISUAL SOUND

**(859)276-2713**



**WWW.WILLCUTTGUITARS.COM**



# Thin Is In

## Godin Flat Five

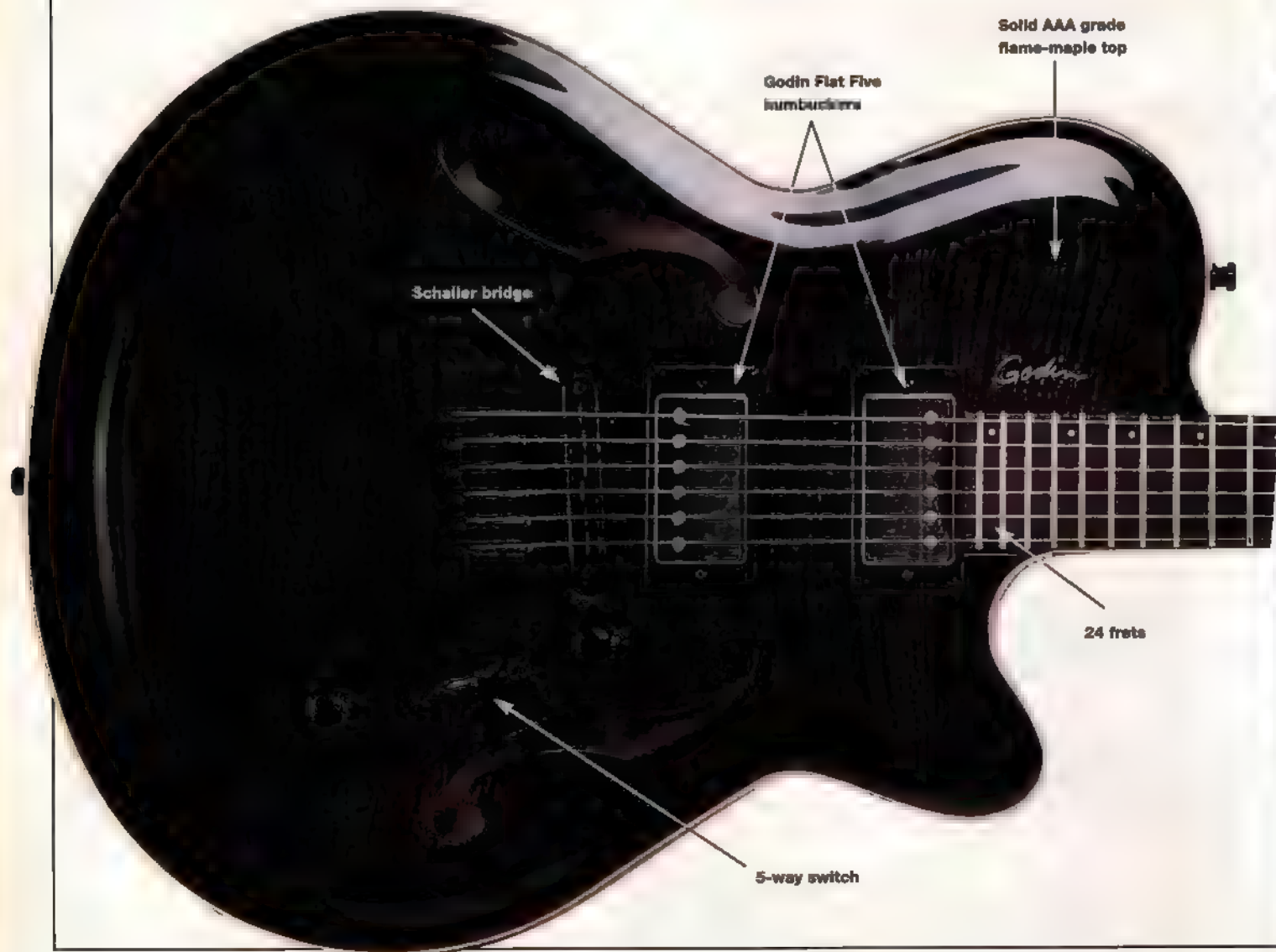
By Matt Blackett

**F**or almost 20 years, the Godin company has been quietly producing fine instruments that range from trad offerings such as the

Jr.-esque LG to the radical 11-string, fretless Glissentar. Their latest creation, the Flat Five (\$1,595 with case; also available as the Flat Five X with LR. Baggs

### Snapshot

The Godin Flat Five (\$1,595 retail with case/street N/A) is a semi-hollow, two-humbucker guitar that boasts rock-solid construction and flexible tones that make it suitable not only for jazz and fusion, but also rock, pop, and blues.



piezo system for \$1,895), sits somewhere in the middle with its jazz-approved semi-hollow construction, flame-maple top, and surprising range of tones. I tested the Flat Five through a slew of amplifiers, including a 50-watt Marshall JCM 800, a Line 6 Vetta, a Fender Twin Reverb, and a Hughes & Kettner zenTera.

## Construction

The Flat Five sports a single-cutaway body consisting of a maple center block with poplar wings, topped off with a flame-

maple cap. The medium-thick mahogany neck has a fast, satiny feel and boasts a super-tight fit into the unpainted pocket. The robust neck and flat, 16" radius makes even extreme bends a piece of cake.

Cosmetically, the Flat Five exudes a dignified, elegant air. The transparent black finish cools down the maple's flame, and the smoked-chrome pickup covers and black knobs add to the tuxedo vibe. However, a few visual flaws—such as uneven staining on the headstock, smudged bind-

ing on the cutaway, and some flecks of paint inside the f-holes—detract slightly from the guitar's appearance.

## Tones

Hitting an unamplified chord on the Flat Five really shows off the acoustic properties of its semi-hollow body. This guitar is loud, zingy, and resonant. You can feel the maple top vibrating with each strum—particularly on low-voiced chords—and the sparkly, musical top-end gives the Five a cool, piano-like quality.

Plugging the Flat Five into a Twin Reverb provided a good overview of the range of tones offered by its 5-way pickup selector. In position one, the bridge humbucker sounds punchy but a tad polite—it prefers to speak rather than bark. The second position—which activates just the treble coil of the bridge pickup—gives up great, non-shrill funk tones that are surprisingly clucky (definitely not a sound you typically associate with a humbucker instrument).

The middle position activates



The Ratings Game	Tone	Playability	Workmanship	Hardware	Vibe	Value
Godin Flat Five	★★★★	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥



# Redefining Coated Strings



Choose Phosphor Bronze for traditional, warm acoustic tone or 80/20 Bronze for crisp, bright tone.

D'Addario's EXP Coated strings combine generations of string making experience with our new coated technology to create the ultimate extended life string.



What makes EXPs different from other coated strings? We apply an ultra-fine layer of corrosion-resistant EXP coating to the wire BEFORE it's wound onto the core. This revolutionary process maintains the inherent tonal characteristics and natural feel of the strings, allowing you to play, and sound great, longer—3 to 4 times longer! Designed by musicians, for musicians!

**D'Addario** **EXP**  
EXTENDED PLAY COATED

Manufactured & Printed in USA

PO Box 290 • Farmingdale, NY 11735 USA • [www.daddario.com](http://www.daddario.com)



# Bench Tests

## Thin Is In

both pickups, but due to the Flat Five's 24-fret neck (which brightens the overall response by placing the neck pickup closer to the bridge), the tone isn't as 335-ish as you might think. The two humbuckers yield a nicely balanced sound, but you can't vary the balance because the Five has

just a master volume. The sole volume knob keeps the look uncluttered, but it would be awesome to have access to the tonal colors available with separate volume controls.

The fourth position provides the bass coil of the neck pickup for a warm tone that flirts with Strat-i-ness. This was my favorite choice for bluesy playing. The fi-

## Contact Info

Godin Guitar Company, 19420 Avenue Clark-Graham, Baie D'Urfe, Quebec H9X 3R8; (514) 457-7977; [godinguitars.com](http://godinguitars.com).

nal position is the neck pickup in full-humbucker mode, and this is where the Flat Five earns its jazzy moniker. The vibe is fat and smoky, and rolling the tone knob back even a little brings to mind George Benson-style phrases and Wes-inspired octaves.

back in a musical manner with little howling and no squealing. One slight drag: The Five loses a little treble response when you roll down the volume control, making it tougher to go from clean to scream with single-channel amps.

## Kissing Cousins

**Cort TRG-2:** \$895 retail/\$599 street

**Epiphone B.B. King Lucille:** \$1,499 retail/\$899 street  
(reviewed Jan. '98)

**Gibson ES-335 Dot:** \$2,998 retail/\$1,949 street  
(reviewed Jan. '98)

**Ibanez AS80:** \$799 retail/\$594 street

**Washburn J9VG:** \$1,359 retail/\$799 street

## Flat Out

Blasting the Flat Five through the Marshall and various other high-gain amps proved it can do a lot more than a jazz gig. I had no problem getting cool blues tones and classic rock-style power chords, and the Five *really* sings with some volume behind it. Feedback is an issue with any hollow guitar, but even at high gain and volume levels the Five feeds

## High Five

The Flat Five looks and sounds unique, and should appeal most to jazz, blues, and fusion players. At 7.7 lbs, this baby won't tweak your back on a long gig, and its flexible pickup wiring provides a wider variety of tones than are usually available from semi-hollow guitars. Factor in its competitive price, and the Flat Five comes up as a strong contender in the thinline market. ■

# Gizmo Alert Electro-Harmonix Wiggler

**E**lectro-Harmonix was one of the first pedal manufacturers to capitalize on the maverick spirit of stompbox culture. With funky monikers such as Screaming Bird, Rolling Thunder, and Black Finger, EH pedals reeked of individuality and style. The company's latest modulation pedal—the tube-powered Wiggler (\$298 retail/\$199 street)—offers vibrato and tremolo effects awash in EH-style stoniness.

The Wiggler boasts a sheet-metal enclosure, a status LED, and two protruding 12AX7s protected by a metal roll-bar. The device is powered with a 12-volt wall-wart adapter that uses an oddball connector—don't expect to power this puppy with your aftermarket power supply. The controls include volume, intensity, and rate knobs; a vibrato/tremolo switch; and a 4-position mode switch with Looz, Hamm, Acey, and Wurl settings.

When vibrato is selected, the mode switch provides four different EQ textures—each accompanied

by a subtle change in modulation depth. Acey and Wurl are true vibrato settings with seasick warble to spare, and Looz and Hamm yield lush phasing. Hamm is the most extreme option, and it very nearly carries you into Hendrix/Band of Gypsies Uni-Vibe territory.

In tremolo mode, the Wiggler serves up luscious, old-school volume modulation. Again, each mode provides subtle EQ changes, with Hamm being the brightest, and Wurl the darkest. The huge range of the intensity and rate controls makes it easy to dial in everything from classic throb to insane, machine-gun stutter, and the volume control can unleash more than enough output to ensure you get heard. Props to Electro-Harmonix for putting a fresh spin on two classic effects. —DARRIN FOX



**Electro-Harmonix, 32-33**

47th Ave, Long Island City, NY

11101; (718) 937-8300; [www.ehx.com](http://www.ehx.com).



# SANTANA™

## SE

### The revised Santana SE

New featuring sparkling white  
pearloid inlays, 3-layer pickguard,  
arm carve for extra comfort,  
bound fingerboard and headstock  
and hot new pickups.

Available in six great colors



**PRS** PAUL  
REED  
SMITH  
GUITARS

380 Log Canoe Circle, Stevensville, MD 21666  
[www.prsguitars.com](http://www.prsguitars.com)

## Bench Tests

# Heaven's Gateway

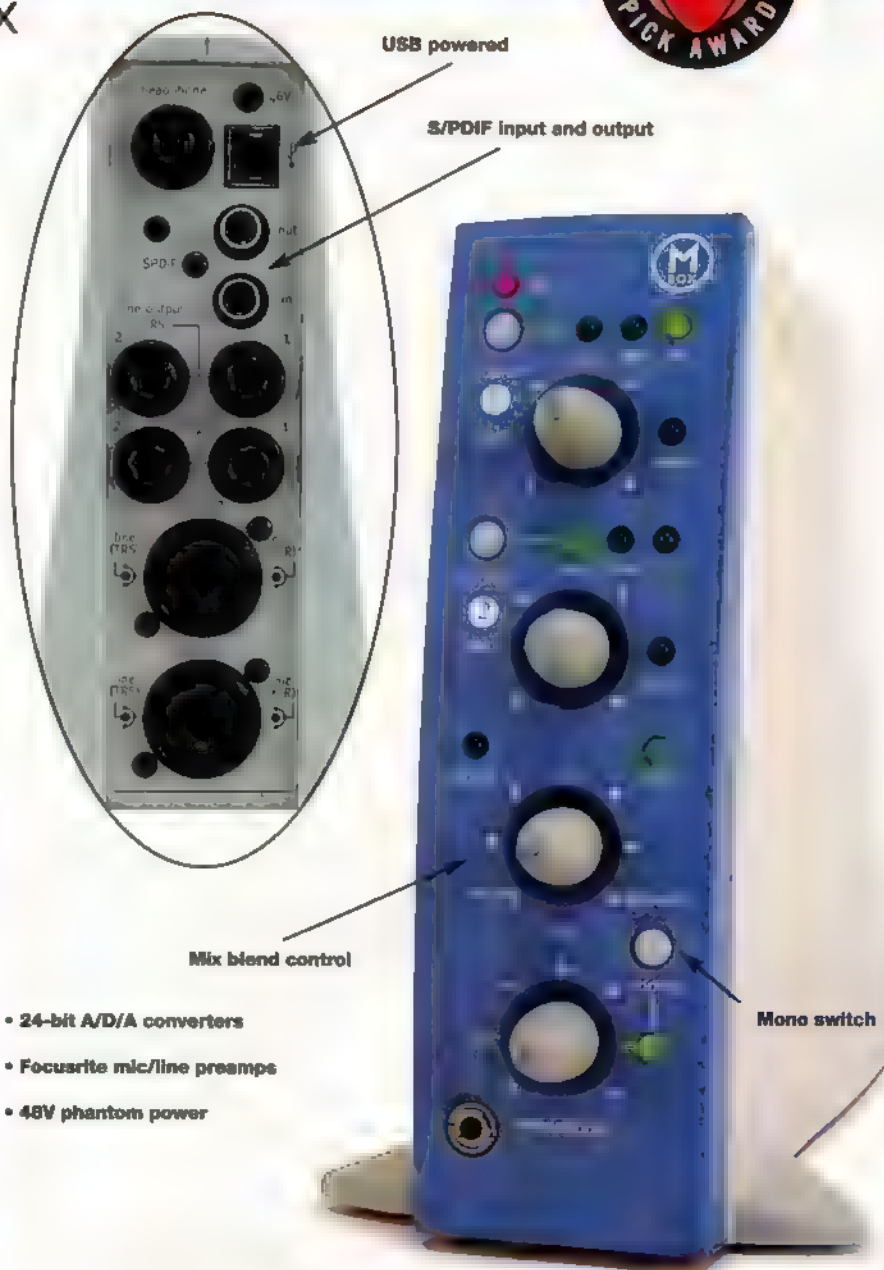
## Digidesign Mbox

By Michael Molenda

**G**uitarists tend to be visceral creatures. We want to translate what's in our hearts and heads with unfettered abandon, feel the neck, hit the string, hear the noise. However, such a feral and instinctual approach to music making is often at odds with the detail-oriented editing palette of hard-disk recorders. And when feel is so critical to how we phrase riffs and rhythms, the latency factor of many digital systems is a right put-off. (Latency is the potentially groove-stifling delay inherent in digital systems as an analog input signal is processed before it can be output.) It's no surprise then, that a fair share of guitarists look to other, more organic options when considering a recording medium for their home studios.

### Snapshot

Digidesign's Mbox (\$495 retail/\$449 street) is a smashing value for computer-based recording systems. You get a mic/line preamp with inserts, Pro Tools LE 5.2 software, RTAS plug-in compatibility, and more. Mbox is a mega setup for stupidly low buckage, and it wins an Editors' Pick Award.




- 24-bit A/D/A converters
- Focusrite mic/line preamps
- 48V phantom power



# Anybody can sell you a guitar.

But for the best instruments on the planet and the latest in guitar technology, there is only one option... **Sweetwater.**



It used to be that the place you bought your guitar only needed to know about strings and wood, but as the worlds of guitar and music technology merge, the need for a different kind of guitar dealer is born.

**Enter Sweetwater.**

For decades, we've been the leader in music technology sales and service, helping countless musicians sound their best. Our reputation for providing the best instruments and service to our customers is second to none. Whether you want to build the perfect guitar chain, MIDI rig, live setup or recording system, call the music technology experts at Sweetwater today!



If you're looking for a new guitar, you'll find it here. We have everything you need to get started, from the basics to the advanced. We have everything you need to get started, from the basics to the advanced.



We can help you plug in to the world of MIDI with instruments like the Brian Moore 13-pin iGuitars and the revolutionary Pockas Fly!



Killer stomp boxes, monster processing units, jaw-dropping amp modelers... we have effects for every musical style (and budget)!



We've got radical new products like Line 6's GuitarPort which deliver an experience to guitarists that is educational, aspirational, and just plain fun.

Call us today for the best prices, selection, and support in the music industry!

## Sweetwater®

(800) 222-4700 • (260) 432-8176 • [sweetwater.com](http://sweetwater.com)

# Bench Tests

## Heaven's Gateway

Well, any bitching about digital workstations is now as irrelevant as Spandex. Digidesign's marvelous Mbox (\$499) negates most objections to hard-disk recording with a well-designed and ridiculously affordable system. The package (currently for Macs only) includes a cutesy, yet powerful preamp and Pro Tools LE 5.2 software (24 audio tracks, 128 MIDI tracks, and support for RTAS plug-ins). The only things you need are monitor speakers, microphones, and a Power Mac with a USB port, OS 9.1 or later, 128MB RAM, and a CD-ROM drive. (If you have an older Power Mac, check out digidesign.com to ensure it's still compatible with the Mbox system.) Obviously, all mixing and effects processing can be done via software, so your complete 24-track studio can fit in the corner of a bedroom, on a kitchen table, and even in the back of a Ford Explorer.

Given the compact nature of the Mbox, however, the real kick is marrying the system with a

PowerBook or an iBook. Talk about unfettered! You could stash the whole shebang into a gig bag, and record tracks in rehearsal spaces, hotel rooms, lofts, stairwells, and anywhere you can visualize an interesting acoustic environment. That's how I tested this marvel—I loaded the Pro Tools software into an iBook crammed with 576MB RAM and looked for strange, spacious, or comfortable places to make some noise.

## The Box

The structural integrity of the plastic Mbox is like a computer speaker—meaning you'd better be a nurturing soul when moving the little guy around—but there's a ton of goodies within the mini tower. The two preamps are manufactured by Focusrite, a company known for exquisite sound quality. Two rear-mounted Neutrik connectors accept 1/4" TRS and XLR cables, and front-panel source switches let you choose between mic, line, and instrument levels. You also get switchable 48V phantom power.

The remaining rear-panel

## Contact Info

Digidesign, 2001 Junipero Serra Blvd., Daly City, CA 94014; (650) 731-6300; digidesign.com.

## Kissing Cousins

**Aardvark Q10:** \$999 retail/\$749 street (Mac/Windows)

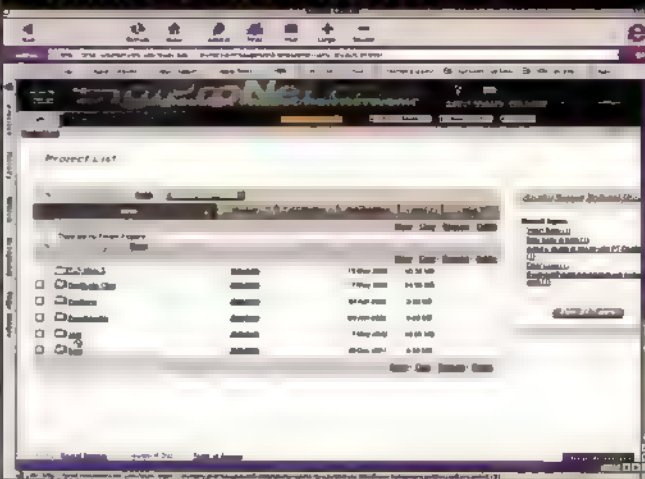
**Echo Gina 24/96:** \$495 retail/\$399 street (Windows)

**EWS 88 MT:** \$799 retail/\$399 street (Windows)

**M-Audio Omni Studio:** \$599 retail/\$429 street (Mac/Windows)

**MOTU 828:** \$795 retail/\$729 street (Mac/Windows)

## Online Collaboration



The DigiStudio project window lets you scope out "public" sessions that you can download and pump up with your thrilling and masterful musical ideas. Go for it!

By relying on tape-cartridge media that could be easily shipped, the Alesis ADAT and Tascam DA-88 first opened up the frontier of collaboration between musicians in different locales. But Digidesign's DigiStudio blows the roof off virtual teamwork by putting the process online. There is a cost for this service (click to digidesign.com for rates), but Mbox owners (and other PT peoples) can opt for a limited free user account to test the waters.

DigiStudio does not offer the cyber equivalent of working side-by-side in a conventional studio because it's currently not real-time. You download a project to your hard disk, work on it at home, and then upload the results to the DigiStudio network. Transferring audio files (or sessions) is easy, and you can trade compressed files that download faster than full-on master-quality files until you or your partner are ready to produce a finished work.

If you want to join a community of Pro Tools users who can lay down just about any instrument you desire—or if you want to make tracks with the cat you met in Morocco last summer—DigiStudio is totally the way to go. This is a brilliant idea that redefines the concept of collaboration. Right now, I'm conspiring to contact ex-BeBop Deluxe guitarist Bill Nelson in England to see if I can convince him to ship me a couple of EBow tracks!

—MM

## The Ratings Game

Digidesign Mbox



Sound



Flexibility



Ease of use



Vibe



Value



The Rate-O-Meter: Dismal = ♥

Excellent = ♥♥♥♥♥



## Heaven's Gateway

connections are a USB output (for plugging the box into your computer), balanced TRS line outputs (for routing signals to a mixer or powered monitors), unbalanced RCA S/PDIF input and output, a 1/4" headphone jack, and TRS inserts for each channel. The inserts are way cool—and a feature that's sometimes ignored on digital mixers and preamps—because you can plug in your favorite compressor (or other effects device) pre-A/D converter and track *with* processing. Of course, you won't be able to delete the processing later (it's recorded with the source sound), but, for some of us, a particular outboard effects device is part of our sound. (My

faves are the Joe Meek SC-2 and the Empirical Labs Fatso compressors.)

The knobs and switches on the Mbox's face are surprisingly sturdy, though they're not exactly what you'll find on pro and semi-pro recording hardware. In addition to level knobs for the two mic/line preamps and headphones, there's a mux blend control (more on this critical feature later) and a mono switch (for checking monaural compatibility, evaluating phasing anomalies, and diminishing latency). All controls are well spaced—your fingers won't be brushing against the wrong knob—and handy LEDs alert you to signal peaks, which input source you've selected, whether the USB connection is active, if the channels are set to receive analog or digital

signals, and whether phantom power or mono playback is enabled.

## Working It

Setting up the Mbox is so easy that I won't waste time explaining it. The only annoyances were that I had to keep twisting the box back and forth to plug cables into the rear panel, there was no MIDI input (you'll need an outboard interface), and you can't use both the 1/4" and mini-plug headphone outputs simultaneously (a drag when you're monitoring through headphones and you want to record another performer—such as a singer—and be able to have both of you hear what's going down).

The Focusrite preamps—which are the same circuits used on the company's Platinum Series processors—sound fantastic. They're crystal clear, but there's a hint of coloration that keeps input signals from sounding cold and generic. I can't give you an ultra-technical explanation of the sonic enhancement—let's just say there's a dollop of funk attached to the low mids that gives signals a bit of vibey smack. Using an assortment of mics—including a Neumann U87, a tube Rode, a Shure KSM32, an AKG C414, and a Royer R-121 ribbon—the preamps always captured tight lows with just the right amount of bloom, clear and articulate mids, and shimmering highs. I didn't fuss with EQ adjustments during tracking because the preamps never failed to deliver a pleasing picture of the source sound.

As wonderful as the mic/line preamps are, the bliss-out feature for me was that the Mbox lets you select how you monitor signals. Twist the mix control to hear more of the Mbox input, rather than the playback from Pro Tools, and you grab yourself the thrill of *zero-latency* monitoring. As I like to control the feel and funk of my overdubs as I play them, the ability to diminish latency to the point where it doesn't affect my stylistic idiosyncrasies is *huge*. I'm old-fashioned, so I hate hearing stuff back that's a tad off, and then having to move tracks around in the editing process to "construct" the feel I was going for in the first place. To me, this feature alone is worth \$499.

## Mmmm Good!

For solo-oriented recordists who record one or two tracks at a time, you simply can't beat the Mbox. It's loaded with features, easy to use, and it lets you transfer tracks to more powerful Pro Tools systems if you choose to work in a big studio. If you work primarily with live bands—or construct MIDI masterpieces—you'll need more hardware (such as multi-channel mixers and MIDI interfaces) to make the Mbox a practical tool. But no matter how you make tracks, the Mbox is a tremendous value. You almost feel stupid for *not* buying in. And when you do, your ears will be in a constant state of bliss, your face will radiate contentment, and your tracks will shimmer and shake. This box kicks ass. ■

**Community**  
PROFESSIONAL LOUDSPEAKERS

**XLT PRO**  
with IntelliSense™

XP530/XP508 STACK MOUNT  
XP500/XP508 POLE MOUNT  
XP530/XP508 POLE MOUNT  
XP530/XP508 STACK MOUNT  
XP500/XP508 POLE MOUNT

For an XLT PRO brochure and information on your local Community Representative, please call 800-523-4934. Refer to code #450.

See us at the **NAMM**  
SUMMER SESSION 2002  
**BOOTH # 5212**

[www.loudspeakers.net](http://www.loudspeakers.net)

# electro-harmonix

SOULFUL TUBES FOR THE STARS

## 12AX7EH

Forget about Telefunken! The 12AX7EH provides high gain with ultra low noise and detailed, musical tone that rivals the most desirable NOS types. Unique spiral filament eliminates filament to cathode induced hum common on amps that use AC on the filaments.



## 6V6EH

Sweet, singing tone for high plate voltage amps! The all-new 6V6EH combines a specially developed cathode coating, careful alignment of the grids and tri-alloy plate material to create a rugged, wonderful sounding 6V6 that performs flawlessly up to 475 volts. Perfect for high plate voltage amps like the Fender Deluxe Reverb™



## 6L6EH

Better than the RCA! Modeled after the vintage RCA 6L6GC "blackplate", the 6L6EH features larger plate dimensions and improved grid structure for increased power handling capabilities. Also features mica spacers with metal springs to eliminate tube rattle and microphonics. The 6L6EH offers tone and performance superior to any other 6L6 or KT66 type



## EL34EH

Mullard reincarnated! With the new EL34EH, Marshall™ amp owners can recreate the balanced tone, deep, tight bass, sweet mids, and well-defined highs of the original equipment Mullards. Innovative design and precision construction give the EL34EH exceptionally smooth tone and an ideal balance of pleasing even-order harmonics while virtually eliminating undesirable odd-order harmonics



[www.ehx.com](http://www.ehx.com)

Available at leading music stores and service shops throughout the world!



# The HardTail by Dean



Designed by  
Dean B. Zelinsky

Experience  
Perfection

The first 100 HardTails will be signed and numbered.  
This limited run includes a certificate of authenticity  
signed by it's creator.

[www.deanguitars.com](http://www.deanguitars.com)

Dean Guitars - Clearwater, FL  
727-519-9669

## Bench Tests

# Livin' Large



## Peavey XXL

By Jude Gold

**W**ith all the hoopla over digital amps, modeling processors, and plug-ins, it almost seems as if the first technology to emulate tube coloration

has faded into history. But analog, solid-state circuits remain a viable and inexpensive alternative to tubes, and, as masterfully demonstrated by Peavey's impressive new XXL head (\$699),

### Snapshot

With its punchy clean sounds and snarling distortion tones, the solid-state Peavey XXL (\$699 retail/\$559 street) is a kick-ass alternative to costlier multi-channel tube heads. The XXL wins an Editors' Pick Award





# MannysMusic.COM

The Original Music Superstore

SERVING THE STARS SINCE 1935!

Pro's like John Lennon, Eric Clapton, James Taylor, Paul Simon, John Entwistle, Jimi Hendrix, Jimmy Page & Keith Richards have shopped at the legendary music store on 48th street, Manny's Music! Besides being the premier guitar shop in NYC, we also have the most complete inventory of drums, recording, PA, DJ gear, amps & effects on the block and online @ mannysmusic.com. So come in and experience our world renowned customer service, great prices and huge selection! Make Manny's your one and only stop for all of your musical gear and become a part of the legend!

## NEW HOLLYWOOD LOCATION!

(OPPOSITE GUITAR CENTER)

7360 Sunset Blvd. Hollywood, CA

(323) 850-1050 • FAX: (323) 850-1155

Mon-Friday • 10-8 Saturdays • 10-7 / Sundays • 12-6

**GL**  
**LINE**

*Fender*

*PERCY*

**DigiTech**

**KORG**

*Epiphone*

*Gibson*

**ZZ**  
CATCH US IF YOU CAN

*Marshall*

*Guild*

**Ovation**

**YAMAHA**

**MUSICMAN**

*Martin & Co.*

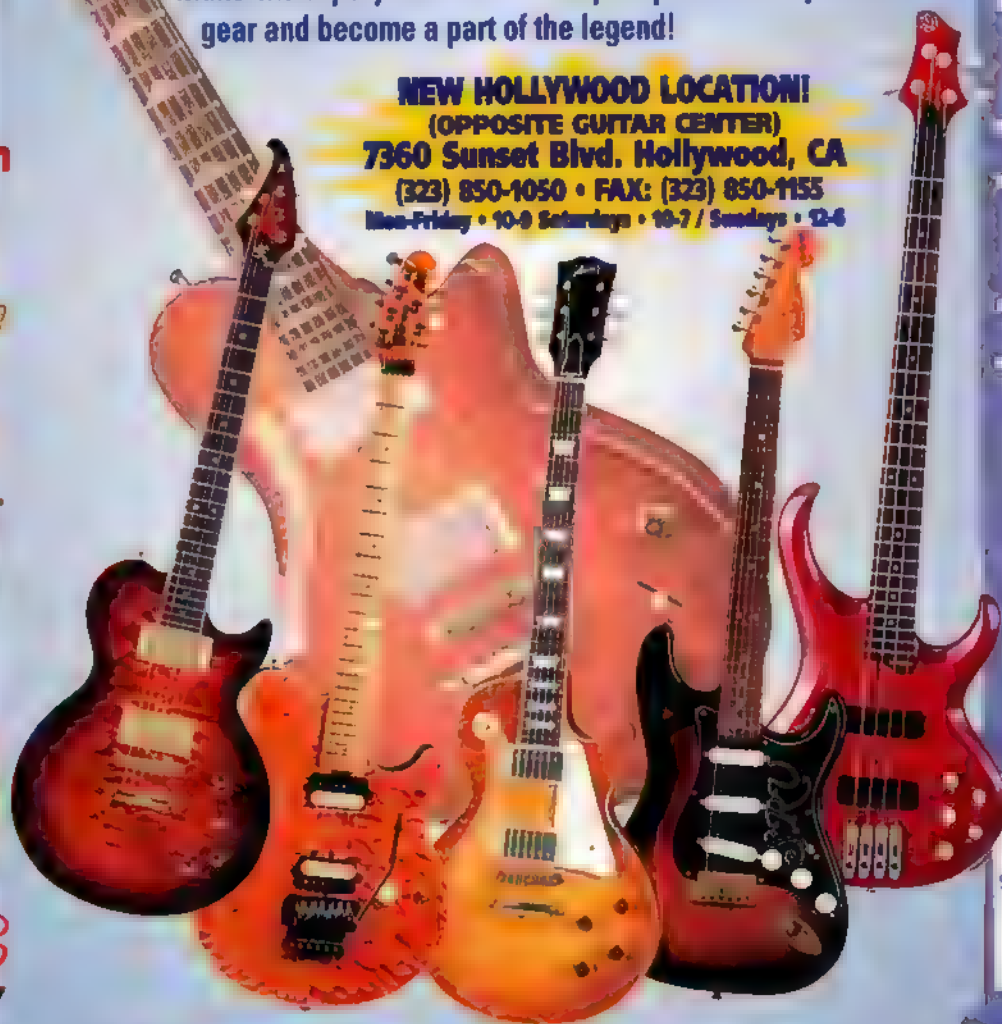
**GRETSCH**

*Ibanez*

**Roland**

**Hartke**

**TECH 21**  
NEW YORK CITY



**MANNY'S**



## Manny's Music

The Original Music Superstore

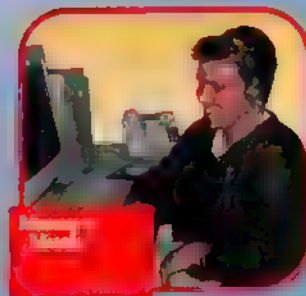
**WWW.MANNYSMUSIC.COM • 1-866-PROMANNY**

156 West 48th Street • New York City, NY 10036

PHONE: (212)-819-0576 / FAX: (212) 391-9250

Monday-Friday: 10am-7pm / Sat: 10am-7pm/Sundays: 12-6pm

APPLY TODAY FOR YOUR OWN MANNY'S CREDIT CARD! MAKE NO PAYMENTS, PAY NO INTEREST UNTIL JULY 2003!\*



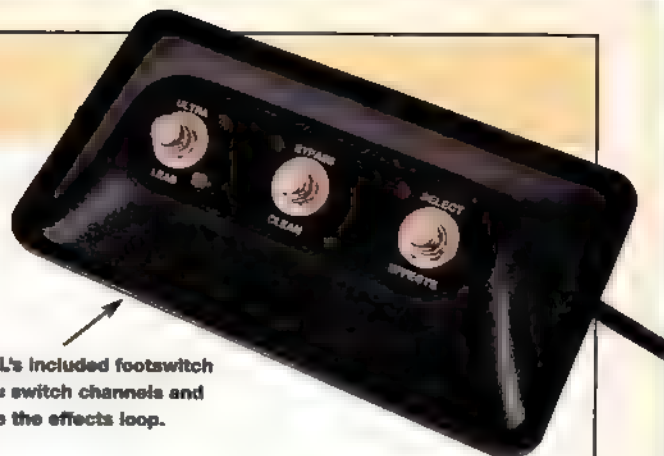
# Bench Tests

## Living Large

these designs can totally whup some ass.

The XXL benefits from Peavey's 37 years of experience in solid-state manufacturing and its development of study tube amps such as the Classic series, the Van Halen-approved 5150, and the new, "mud flap girl"-

adorned XXX head. The XXL also features the latest—and warmest sounding—version of the company's TransTube technology. The result is a three-channel amp that delivers scorching lead sounds and bone-crushing hard rock and nu-metal tones. The real surprise, however, is that the XXL also serves up a host of blues, rock, old-school metal,



The XXL's included footswitch lets you switch channels and activate the effects loop.

and surf textures, as well as crystal-clean sounds with loads of headroom.

## Front and Center

Each of the XXL's three channels includes a 3-position voicing-switch that dramatically alters the

EQ curve and gain sensitivity. The different voicings allow the XXL to boast a total of nine core tones, and the selections for each channel are as follows.

- Clean: Warm, Modern, Vintage.
- Lead: High Gain, British, Classic.
- Ultra: Ultra, Modern, Crunch.

## Contact Info

Peavey Electronics Corp., 711 A Street, Meridian, MS 39301;  
(601) 483-5365; peavey.com.

## The Ratings Game

Peavey XXL



Tone



Workmanship



Features



Vibe



Value



The Rate-O-Meter: Dismal = ♥



Excellent = ♥♥♥♥♥

## Things To Do

Finish Lyrics

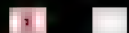
NOW LATER



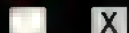
Cash Check



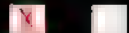
George L's Cables



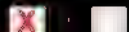
Tune Guitars



Rewire Pedalboard



Ask About *Vintage Red*



*No Stripping - No Soldering - Great Sound*

*George L's* CABLES

Some things can wait.

Your Sound should not be one of them.

615-868-6976

www.georgels.com

GUITAR • PEDALBOARDS • BASS • RACKS • KEYBOARDS

see us at NAMM

# PICKBOY



We're back!  
We're in stock!

TOLL-FREE (877) 700-4327 • (718) 858-4900.

FAX (718) 858-2434 • WWW.PICKBOY.COM.

DISTRIBUTED BY BROOKLYN GEAR



## Livin' Large

To further your tone-tweaking forays, each channel also has an independent EQ section.

The Ultra channel provides three *active* tone controls—Bottom, Body, and Edge—that can boost or cut a preset center frequency.

Passive EQ sections (subtractive circuits that can only cut a selected frequency) are included on the Clean and Lead channels to deliver the response of conventional tone controls.

The remaining front-panel features are a master volume control, and an excellent digital reverb that's capable of emulating surf-approved spring 'verb.

## Rear View

The rear panel includes dual 1/4" speaker jacks, an effects loop (with a 2-position switch to accommodate the different output levels of typical rack and stompbox effects), a preamp-out jack (for sending a line-level signal to mixers, recorders, and power amps), a power amp-in jack (for feeding external line-level signals into the XXL's output stage), and a 3-position power switch that lets you operate at 25, 50, or 100 watts.

Lastly, a 3-position Damping switch lets you select how tightly the XXL controls the cone motion of a speaker, which, in turn, can affect dynamic response. The XXL sounds most musical with the damping set to Loose, which allows the speaker cones to vibrate freely—and push more

air—as the input signal diminishes. The resulting effect is a deep, Marshall-esque *wump*—especially when you palm-mute your guitar strings at higher volumes. If you want sharper, but more nasal mids, set the damping to Medium or Tight.

## Footswitching

The XXL's included footswitch is serviceable at best. For starters, there are three switches on a housing that's really only big enough for two. It's tricky switching in and out of the Clean channel without also hitting either the Effects Select (which turns the loop on and off) or Lead/Ultra buttons. It also would have been nice if the cable wasn't hardwired to the pedal, as a fatal smack inflicted upon the 7-pin connector (or a busted cable) may mean replacing the entire footswitch. (The metal footswitches used on Peavey's XXX and 5150II amps feature detachable cables.)

## Channel Surfing

I explored every tonal nook and cranny of the XXL with a variety of guitars—including a '72 Fender Strat, PRS and Hamer solidbodies, and an MJ Roadster Baritone—and the head plugged into a Marshall 4x12 cabinet. Practically every channel and voicing proved to be toothy and musical—especially when the amp's muscular power section (which is based on a Peavey Bandit) was pushed hard. The tone seemed to get warmer as the amp got louder, and there was little evidence

## Blueridge resurrects the Golden Era.

One look at any of our new Blueridge guitars will tell you that the craftsmanship style and quality of the Golden Era are still alive and evident in every guitar we make. The intricate abalone and mother-of-pearl inlays, the extraordinary workmanship and professional tone quality of each Blueridge ensure that these fine guitars will be the collector's items of the future — as surely as they are the benchmark of quality and affordability today.

 **Saga Musical Instruments**

PO Box 2841 • So. San Francisco, CA 94080 • (650) 588-5558 • Fax (650) 871-7590 • e-mail: sales@sagamusical.com

## Quinten Hope

*"Aspects of the Soul"*



The long awaited  
self-debut from guitarist  
**Quinten Hope**  
is now available.

Get it at:  
[www.quintenhope.com](http://www.quintenhope.com)



2000  
series

[brianmooreguitars.com](http://brianmooreguitars.com)



## Livin' Large

of the brittleness that plagues some solid-state amps. And while the XXL doesn't capture the flute-like overtones of a nicely broken-in tube head, it comes astonishingly close.

The Clean channel offered surprising sparkle, although maxing the gain in search of some breakup resulted in skull-popping mids. This is where the voicing and power switches came to the rescue. I simply set the Clean channel's voicing to Warm, cut the output power to 25 watts, and cranked the level to tap the XXL's fat grind at roadhouse-friendly volumes.

For distortion lovers, the XXL is a smorgasbord of crunch. With the Ultra channel's volume

## Kissing Cousins

**Carvin SX200H:** \$299 direct

**Crate GFX2200HT:** \$779 retail/  
\$549 street

**Hughes & Kettner Tour Reverb Head:**  
\$649 retail/\$449 street

**Marshall AVT150H:** \$999 retail/  
\$699 street

**Tech 21 Trademark 200:**  
\$845 retail/\$649 street

and gain controls dialed just halfway up on the Modern voicing, chords began sustaining *before* my pick hit the strings.

If scooped-mid mayhem isn't your objective, the Lead channel produces great tones that cover everything from unchained, Van Halen-like distortion to raunchy Ritchie Blackmore textures. I got my favorite lead sound from this channel by selecting the Crunch voicing, dialing each tone control to its two o'clock position, setting the gain at 12 o'clock, and cranking both volume knobs. The tone had abundant distortion, but it wasn't mushy—there was plenty of clarity and backbone

## X Factor

From barroom boogie to arena-rock anthems, the XXL delivers the goods. This amp watches your back no matter whether you're classic rocking or spewing aggro metal, or dipping between stylistic genres. The tonal control is superb, many of the XXL's sounds will bring a smile to your lips and fire to your pick.

The XXL certainly stands on its own as a sonic monster, but factor in the features and the price, and you've got one tremendous value proposition. If you're seeking a three-channel amp of *any* pedigree, give the XXL a fair shot. This baby is fierce enough to have some 6L6s, 12AX7s, and EL34s fearing for their jobs.



**Elegant by Design**

Visit our web site at [www.zionguitars.com](http://www.zionguitars.com).

**Zion**

Handcrafted String Instruments Since 1980

ZION GUITAR TECHNOLOGY 2342 Atlantic Avenue, Raleigh NC 27604 T: 919.734.8700

Visit us at Summer NAMM, Booth 2135.

**ULTRA SOUND REHEARSAL**

18 State-Of-The-Art studios & the worlds largest collection of hi-end, vintage, rare and boutique amps

**BRUNO DUMBLE Dr. Z**

**MATCHLESS TRAINWRECK**

**VICTORIA DIEZEL KOMET**

**TWO ROCK MAVEN PEAL**

**BOGNER W.T. MARCINI**

**ALESSANDRO MESA BOOGIE**

**FENDER CARR & MANY MORE**

Expert sales and service of the finest guitar amps  
Dealer for Bruno, Komet, Diezel, Two Rock, Dr. Z, Victoria, Carr, W.T., Maven Peal, & Alessandro

251 West 30th Street 6th Floor  
New York, NY 10001  
**212 967-5626**  
[www.ultrasoundrehearsal.com](http://www.ultrasoundrehearsal.com)

# Control Freak

## introducing the Radial JD-7 Injector™



**Creativity, inspiration, excitement...** The Radial JD-7™ opens the door to hundreds of new sounds by allowing your guitar to drive as many as 7 amplifiers at the same time! With the touch of a button, select any amp, punch in effect loops, reverse the polarity, try combinations; there are no limits!

**The magic is in the tone...** Or to be more precise, the *un-tone*™. Serious guitarists know their sound, and believe me, they ain't gonna allow anyone to mess with the tone of their '57 Strat™ or Les Paul™! Our award winning Class-A circuitry, unity-gain signal path, Jensen™ transformers and Drag™ control combine to retain the very essence of your instrument. Select any output and you get all of the natural dynamics throughout the harmonic register, the way it should be; Nothing added – and nothing lost.

**For the first time, Drag™ is a good thing!** Connecting a guitar to an amplifier creates an 'impedance loading' of the guitar's pickups. This loading contributes to the subtle but very distinct signature that makes up the whole dynamic feel of your instrument and amp combination. The JD-7's exclusive Drag™ control simulates the physical guitar-to-amp relationship that is unique to every instrument and amplifier. And it's amazingly musical!

**Control Freak Euphoria...** The Radial JD-7 is the 'guitarist-go-producer's' dream come true. Combine amps, modelers and effects to create never before tried combinations and textures. With 7 outputs, you are 5.1 and 7.1 surround ready! But wait... there's more. A balanced output allows you to record the original unprocessed performance, and send that track back to the JD-7's balanced input. Now *you* can sit in the producer's chair with total control of every aspect of your performance!

The Radial JD-7 Injector™ - a creative tool for making music!

[www.radialeng.com](http://www.radialeng.com)

Radial™

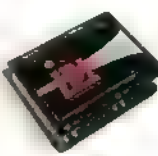
RADIAL ENGINEERING - #114 - 1585 BROADWAY, PORT COQUITLAM, BC V3C 2M7 TEL: 604-942-1001 FAX: 604-942-1010 EMAIL: [info@radialeng.com](mailto:info@radialeng.com) WEB: [www.radialeng.com](http://www.radialeng.com)



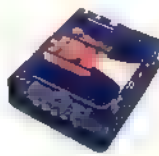
Radial J48: Phantom powered active DI with extreme dynamic range.



Radial JDI: Jensen equipped DI box, phase accurate and natural.



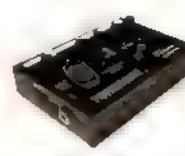
Radial JDI Duplex: Two channel (stereo) DI box for keyboards.



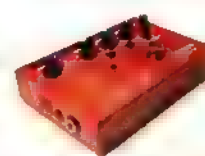
Radial JDI: Class-A active direct box with Drag™ control for the studio.



Radial Stage Foe 12: Part of a complete range of stage and studio analog with insect nerves.



Radial ToneBone™ Classic: Smooth tube distortion from the 70's.



Radial ToneBone™ Hot British: Chainsaw meets steel. Just plain bad to the bone.



# The cassette is toast.



Say hello to the tape killing MRS-4 digital recorder. Crystal-clear digital recording on increasingly affordable SmartMedia® cards. Dual inputs for stereo recording, 4 tracks with 32 virtual tracks available. Includes a complete set of digital editing tools, extensive mastering effects and MIDI control, all for less than the price of a decent cassette-based 4-track. See what we mean when we say toast?

## The Zoom MRS-4 Digital Recorder

For more about the MRS-4, MRT-3 and other cool Zoom products, unplug the toaster and check out [www.samsontech.com](http://www.samsontech.com)

And your drummer  
better watch his step.



We'd also like to introduce the new Micro RhythmTrak MRT-3. The easy-to-use MRT-3 drum machine has 199 ultra-real drum and percussion sounds which can be individually selected to build custom drum kits. 396 preset patterns are built-in, and there's room for up to 99 of your own. With a simple MIDI connection, the MRT-3 and MRS-4 sync up to become the ultimate complete, affordable digital recording studio.

The Zoom RhythmTrak MRT-3



# Swirling Ambience

Real Rotary

## AR-112 "Sidewinder"

The AR-112 combines lush rotary chorus, classic tremolo and reverb, with traditional non-rotary guitar amplification. Features a clean/overdrive real 12AX7 Preamp with pre and post EQ. Real Mechanical Rotor with fast/slow/stop footswitch and adjustable speed controls.

Incredible Sound

"Once you hear the AR-112 throaty, swirling sound, you won't even think of using an electronic modulation effect."

—Emile Menasché, *Guitar World*, February 2002

- 100-watt RMS power amp drives a 100 watt 12" Eminence legend 121 guitar speaker
- Built-in microphone to XLR output
- Adjustable pickup matching gain control
- Acoustics classic spring reverb with EQ
- Adjustable Fast/Slow/Acceleration controls provide rich organic chorus through liquid classic tremolo sound
- Auto-Stop positions the rotor forward providing consistent non-rotary guitar amplification
- XLR microphone input for harp players

W15.5" W40" D14.5" 40lbs



www.motion-sound.com

4426 South 480 West, Suite B • Salt Lake City, Utah • 801-365-8817 Phone • 801-365-8878 Fax

800.214.9222

www.SHREVEAUDIO.com

Hottest Deals, Guaranteed!!!

Trade in your old gear!!!

1200 Marshall St. Shreveport, LA 71101

AKAI DPS 12 v2  
Starting at \$499



Now with  
FREE 4 GB  
HD!

Call us at  
1-800-214-9222  
for all of your vintage  
guitar and amp needs!



Blue Devil  
GX 112!

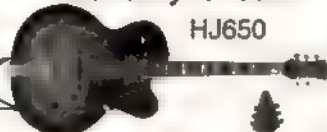
A compact  
power station  
with a devil may  
care attitude!



Call for best  
price!

samick

Big Body Jazz guitars in stock  
and ready to rock!!!



HJ650

Gibson  
USA



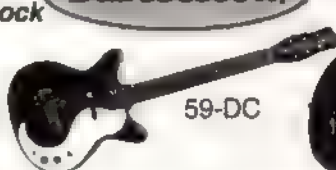
We now have all Gibson and Epiphone Models

All Gothic  
In stock



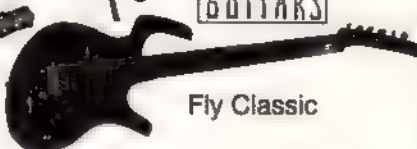
Union Jack

Danelectro



59-DC

Parker  
GUITARS



Fly Classic

Click on over to  
our website to see  
our current stock  
of Vintage Guitars  
and Bases!!!

BOSS

JS-5 JamStation  
Practice, write, or jam  
with this simple,  
super-cool unit!



Boss pedals  
at the  
LOWEST  
PRICES!



Roland

GT-6

The ultimate multiple effects unit!



Fender

CELESTION

CROWN

KORG

ProSonic

MACKIE

SBL

Prices reflect a 2% cash discount and are subject to change without notice. Returns are subject to a 15% restocking fee. Not responsible for typographical errors.

Visa, MasterCard, AmEx, Discover accepted

## Bench Tests

# Fang Master

## ESP Viper-100

By Michael Molenda

**E**ver been drawn to a beautiful person whose cruel smile offered just the slightest hint of the hurt circus they'd inflict upon you? Well, that's also the seductive and deadly calling card of the ESP Viper-100 (\$499). This rapturous mixture of black hardware and lethal curves makes the Viper alluring, yet it has the heart of a street-punk mutha aching for mayhem. Sic the Viper on a raging amp, and you'll unleash massive distortion tones with enough booty to tilt the Richter Scale. Not into moving earth? Then snap the pickup selector to the bridge position and you'll slice through band and audience with a blissfully terrifying kerrang. The Viper-100 is not for the meek, but, well—who cares? To steal a phrase from the superheroic Tick, "This solidbody is a *weapon*!"

### Skin

The Korean-made Viper—which is part of ESP's LTD Series—seems strong enough to withstand a pummeling by a super villain. The vibey black hardware is mounted securely, and the militaristic green-satin finish is flawless. Unlike some budget-priced guitars, the finish also adorns the back of the neck—a quality detail that not only enhances the look of the Viper, but also its playability. Run your hand down the neck, and

### Snapshot

The sleek ESP Viper-100 (\$499

retail/\$349 street) puts a fabulously vicious spin on the classic SG silhouette, and it's designed to spew huge distorted tones that rumble and bite.





# Bench Tests

## Fang Master

you'll feel as if it's plunging down a water slide. Every move I made—from descending scales to cascading arpeggios to chord-lead playing—soared effortlessly across the fretboard. Playability is further augmented by the

Viper's lightly polished, super-jumbo frets. They're well shaped, well seated, and the ends are very nice. Simply put, this guitar is a joy to play.

I had to look hard for any workmanship glitches on this lean, mean machine, and I found just two: The volume knob had a

## Contact Info

ESP, 10903 Vanowen St., Unit A, North Hollywood, CA 91605.  
(800) 423-8388; espguitars.com.

spotty rotation (it would get stuck here and there), and the neck pocket wasn't super solid (the bass side was tight, but I could stick a business card between the gap on the treble side).

## Hisssssss

Although the Viper can deliver some pleasant clean timbres, the guitar ain't about sparkle. My fave undistorted tone was achieved by plugging the Viper into a Vox AC15, selecting the bridge pickup, and turning the tone knob back a tad to diminish some of the gui-

tar's snappy mids. This move produced a stark, steel-like tone that blended nicely with modulation effects, but I still wouldn't reach for the Viper as a primary source of shimmer. (On the other hand, the guitar produces a very loud and bright tone when strummed acoustically, so I had some big fun miking the *unplugged* Viper with a small-diaphragm condenser to get clean sounds.)

Crank up the gain, however, and the Viper morphs into the king of snakes. The brutality and *diversity* of distortion colors it

## Kissing Cousins

Epiphone G-400: \$599 retail/\$359 street

Fender Double Fat Tele Deluxe: \$548 retail/\$329 street

Ibanez AX120: \$399 retail/\$295 street

Squier S-65: \$308 retail/\$169 street

The Ratings Game	Tone	Playability	Workmanship	Hardware	Vibe	Value
ESP Viper-100	★★★★	★★★★	★★★★	★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

# AmpliTube

## 1,260 amps in a box plus effects



AmpliTube™ is the first amp and fx modeling plug-in for Digidesign® Pro Tools® and VST® audio sequencers. Thanks to its separate Pre, EQ, Amp, Cabinet and Mic emulation you can produce a mind-blowing 1,260 amp combinations crafting your preferred guitar tone from tons of physically modeled vintage and modern amps! Plus you'll have a complete selection of stomp boxes and post-effects, each one designed from a variety of popular effects.

It will be everything you need for your guitar-powered-studio.

### WWW.AMPLITUBE.COM

To find the dealer nearest you CALL TOLL FREE 1-800-451-1776

AMPLITUBE™ is a trademark property of IK Multimedia. Pro Tools and VST are trademarks property of Digidesign and/or Apple Computer. All other trademarks are the property of their respective owners.

Come to see AmpliTube™ in these finest Guitar Center locations

6.5	Hollywood	CA
6.5	Carle Place	NY
6.6	Sherman Oaks	CA
6.6	Kendall	FL
6.6	Queens	NY
6.7	Lawndale	CA
6.7	Hallandale	FL
6.7	Springfield	NJ
6.10	Fountain Valley	CA
6.10	West Palm Beach	FL
6.10	Larchmont	NY
6.12	La Mesa	CA
6.12	Jotowa	NJ
6.13	Sacramento	CA
6.13	East Brunswick	NJ
6.14	San Jose	CA
6.14	Atlanta	GA
6.17	El Cerritos	CA
6.17	Charlotte	NC
6.19	Raleigh	NC
6.20	Dallas	TX
6.24	Arlington	TX
6.24	Cherry Hill	NJ
6.25	Austin	TX
6.25	Towson	MD
6.26	Houston	TX
6.26	Rockville	MD

PRO TOOLS  
HTDM

RTAS

VST

compatible with

Guitar Center

PRO TOOLS  
HD

JOY

M  
BOX



# NEW RELEASES FROM SHRAPNEL-TONE CENTER

WWW.SHRAPNEL-RECORDS.COM



**UFO-SHARKS SH-1000**  
SHARKS proves that Michael Schenker, Phil Mogg, Pete Way and Aynsley Dunbar are at the top of their game and that the still popular group has lost none of it's fire over the years. Schenker's incredible guitar solos and Mogg's classic voice combine for one of Rock's finest musical unions.



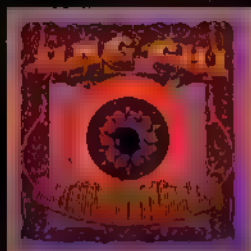
**GHS 3-FRANK GAMBALE, STUART HAMM-STEVE SMITH TC-4023** GHS 3 features Guitarist Frank Gambale (Chick Corea's Electric Band), Drummer Steve Smith (Vital Information, Steps Ahead) and bassist Stu Hamm (Joe Satriani, Steve Vai) who fuse forces to create their most intense musical statement to date. All legends on their respective instruments, this record showcases their playing in a heavy ensemble environment, yet leaves plenty of room for each player to stretch his soloing abilities to the outer limits.



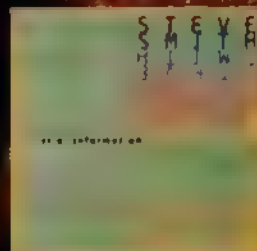
**GREG HOWE-EXTRACTION TC-4024** Greg Howe's album EXTRACTION features the world renowned rhythm section of Victor Wooten and Dennis Chambers and delves deeply into the depths of hardcore fusion. Howe's guitar abilities have been boggling minds for over a decade but have yet to be paired with a rhythm section of this caliber. Each musician is arguably the best on their instrument and as you might expect, this record breaks new ground for the genre.



**ONE WAY STREET-A TRIBUTE TO AEROSMITH SH-1104** Past and present members of bands such as Motley Crue, Megadeth, Dokken, The Cars, Dio, Poison, Toto, Judas Priest, Whitesnake, Great White, Quiet Riot and Kiss join forces to pay a tribute to one of the greatest rock guitar bands in history. Guitarists include: Doug Aldrich, Al Pitrelli, Reb Beach, Craig Goldy, Elliot Easton, Steve Salas, Bruce Kulick, Richie Kotzen, Steve Lukather, Waddy Wachtel and Blues Saraceno.



**JIVE CHIRP TC-4021** Jive Chirp is a collaboration with drummer YONIE COLAMUTA, renowned guitarist ROBBEN FORD, (Sling, Frank Zappa, Steely Dan) and bassist JIMMY MASLIP (Yellow Jackets, Tommy Bolin, Steely Dan) with special guest appearances by BRIAN AUGER and STEVE TAVAGLIONE, brings to mind the essence of classic power trios crossed with an adventurous sophistication yet leaving room for each player's phenomenal soloing abilities.



**VITAL INFORMATION-SHOW ME WHERE YOU LIVE TC-4022** All-star soul/funk/super group made up of drummer STEVE SMITH (Journey/Steps Ahead), keyboard player TOM COSTER (Santana), guitarist FRANK GAMBALE (Chick Corea Electric Band), bassist BARRY DROWNE (Willy Cobham / Jean-Luc Ponty) on their first release on Tone Center records, collecting a strong following based on years of touring and highly celebrated recent releases.



**RACER X-THRESHOLD UP DOWN SH-1155** Racer X returns with their third new live release since reforming. The original lineup, guitarist PAUL GILBERT, vocalist JEFF MARTIN, bassist JOHN ALDERETE and drummer SCOTT TRAVIS continue to create great hard rock releases. The band performs highlight from their incredible catalog of original material plus an inspired cover of "Godzilla."



**VINCE BOONE-DEFYING GRAVITY TC-4019** This CD is a stunning instrumental barrage of outstanding music-making and is rooted deeply in the progressive neo-classical style that generated a legion of loyal fans. Joined by former Journey drummer Steve Smith (Journey, VMI Information), bassist Dave LaRue (The Drags) and keyboardist David Rosenthal (Rainbow), Vince reconnects with the music that established him as a guitar virtuoso.



**PAUL GILBERT/JIMI KIDD-PAIN BLUES POWER! SH-2044** Paul Gilbert showcases his diversity of playing and writing in conjunction with Chicago blues legend Jimi Kidd. Long known as one of the top "shredders" in the business, Gilbert returns to his blues rock roots in this dual guitar showdown revealing two formidable guitarists hearing their chops over classic rock/blues jammers. Recall the days of 70's blues rockers and you disappointed with this huge rock free for all.



**1-800-937-8943**  
24 hours a day!

Send \$16.00 for each Compact Disc desired to Shrapnel Records Inc., P.O. Box 1928, Dept GP, Novato, CA 94948.





PLANET  
WAVES

## Strap Problem:

Ordinary leather ends stretch or tear over time.



## Planet Waves Solution:

**PLANET LOCK** fits securely on your guitar's existing end pin and stays locked until you release the side pin.



**J. D'Addario**  
P.O. Box 290 • Farmingdale, NY 11735 USA  
www.planet-waves.com

## Just Released: MUSIC YELLOW PAGES... 2002 Edition

The #1  
Industry Resource



### GUITAR PLAYER SPECIAL

- Available in print or on CD-ROM
- 40,000 listings of every major manufacturer, wholesaler, distributor and nationwide dealer. Featuring Musical Instruments, Pro Audio Gear, Sound Reinforcement, Lighting, DJ Products and Worldwide services.

### 3 Easy Ways to Order

Online: [MusicYellowPages.com/UEM](http://MusicYellowPages.com/UEM)

Toll free: (800) 357-8776

Fax: (516) 538-9429

### 3 Great Choices

- Super Saver Combo: CD & Print Edition: \$14.95
- The 2002 CD-ROM Edition: \$9.99
- The 2002 Print Edition: \$9.99

Fax Orders: Please select a choice and fax mailing and credit card information on a separate page to:  
(516) 538-9429

All orders include Free shipping in continental U.S.  
\$6.00 for all other orders.

## Fang Master

delivers with one volume control and one tone knob is pretty astounding. The pickups seem voiced to uncork a low-frequency emphasis, so you can get low and nasty enough to rumble with 7-strings by choosing the neck pickup and letting the bass blossom. That approach can be a little too subterranean for stout low-string riffs, but the dual-pickup position serves up a wonderful wallop combined with a rapier-like edge.

Going for the throat is as easy as knocking the switch to the bridge pickup. The full-on midrange and treble flavors are aggressive and clanky, and they possess enough cutting power to saw through a battleship. The tone knob is your "mercy control"—turn it all the way up to conquer, and notch it down for benevolent rule. The thrill of power is almost unnerving.

## Bite

Don't make the mistake of assuming the Viper-100 is a one-trick pony simply because it adores high-gain tones. Okay, you might not use this baby for a jazz or Americana gig, but the tremendous palette of distortion and overdrive colors it puts out can add dimension to any style of aggressive rock, from nu-metal to '60s garage. If you love getting in people's faces, the Viper-100 gives you many ways to snap the masses to attention.

## ALLPARTS

**GET IT  
RIGHT**  
rightpart  
rightfit  
rightprice

**TITANIUM  
SADDLES**

Send \$4 US for COLOR CATALOG '2002' Delmarco Park Drive Houston, Texas 77041

Show us your **fly!**  
Not that fly...a Parker Fly!

New Parker  
NiteFly Series

## Introducing the New Parker NiteFly Series

For guitar players, the Parker name is synonymous with tradition, playability and superior sound and performance.

Our new and improved Nitefly, made in the USA, offers all the top of the line appointments you've come to expect from Parker at an incredibly affordable price.

Features like a solid wood body, maple neck, Sperzel tuners, stainless steel frets, DiMarzio pickups and a 3-band active piezo system are just a few.

And what we think you'll like best is the incredible price...a price far less than you'd expect to have to pay for a Parker guitar.

Parker  
GUITARS

Visit your area Parker Dealer for more details or visit us online at [www.parkerguitars.com](http://www.parkerguitars.com)

**SHOW US YOUR FLY®** Send us a picture of you with your new Parker Guitar and we'll put you up on our website at [www.parkerguitars.com](http://www.parkerguitars.com)



## Bench Tests

# Big Bottle Boogie

## Bad Cat Hot Cat and Siegmund Midnight Blues Amps

By Darrin Fox

**T**he "big bottle" EL34 power tube may be a staple of the British amp sound, but these two boutique amps prove that such a classic recipe can be recast to honor his-

tory and deliver cutting-edge timbres. The dual-channel Bad Cat Hot Cat (\$2,959) draws its inspiration from classic Vox circuits, but it's also the company's premiere foray into modern high-

gain sounds. The Siegmund Midnight Blues (\$2,295) is a single-channel amp that takes its cue from mid- to late-'60s plexi Marshalls, but it adds the ability to tweak tube bias.

### Bad Cat Hot Cat

Bad Cat designer (and former Matchless guru) Mark Sampson typically focuses on producing amps that deliver clean tones with richness and character. He has

### Bad Cat Hot Cat

- Dual EL34 output tubes
- Switchable rectifier (tube/solid-state)
- Dual inputs
- 30 watts



disliked the tone of most high-gain amps because the pick attack often sounds, in his words, "like a sledgehammer hitting a rock." The Hot Cat's high-gain channel (with an edge control that diminishes high-frequency content) is an attempt to increase tonal flexibility for distortion timbres.

The amp's construction is stellar. A heavy-duty birch cabinet houses a modified Celestion Vintage 30 speaker, and the two-tone covering is immaculate. The copper grille cloth is a nice touch.

Meticulous point-to-point wiring resides within the Hot Cat's tank-like steel chassis, and all components are chassis mounted for durability. The tube complement consists of four 12AX7s in the pre-amp section, two EL34s in the power section, and a 5AR4 rectifier tube that can be bypassed from the class A circuit (via a back-panel switch), in favor of a solid-state rectifier.

### Hear Kitty, Kitty

The Hot Cat's clean channel

## Snapshot

The Bad Cat Hot Cat (\$2,959

retail/street N/A) is the company's first

high-gain amp, while Siegmund's Midnight Blues (\$2,295 retail/\$2,000 street) projects a plexi-Marshall vibe. Both of these EL34-powered machines offer hand-built construction and high-grade components, and both win Editors' Pick Awards.

gives you a single tone control—a brilliance knob—but the basic sound is absolutely gorgeous. I strummed an open C chord and was immediately inspired by a stunning, airy timbre. Upper-mid and high-end tones are rich and

detailed, and no matter how loud I cranked the amp, the overall sound was smooth and musical. The clean tone definitely cuts through a band mix—and diming the channel brings in some growl and sustain—but it never gets



### Siegmund Midnight Blues

- Effects loop with drive and mix controls
- Adjustable bias
- Dual EL34 output tubes
- 50 watts





# Fretboard Logic

#1 Bestselling Guitar Book on Amazon!

amazon.com.

VIEW CART | WISH LIST | YOUR ACCOUNT | HELP

WELCOME STORE DIRECTORY BOOKS MUSIC DVD ELECTRONICS VIDEO TOYS & GAMES CELL PHONES & SERVICE


SEARCH: Books guitar Choose a subject:

\* All 3231 matches for "guitar"

Sort by: Bestselling

See matches in:

- Entertainment (1758)
- Biographies & Memoirs (52)
- Children's Books (40)

1.  **Fretboard Logic SE: Volumes I & II Combined**  
by Bill Edwards (Paperback - January 1998)  
Average Customer Review: ★★★★★  
Usually ships in 24 hours

Our Price: \$19.95

Add to cart



## Fretboard Logic

The Reasoning Behind the  
Guitar's Unique Tuning \$9.95

Video I - Lead Playing \$19.95



## Fretboard Logic II

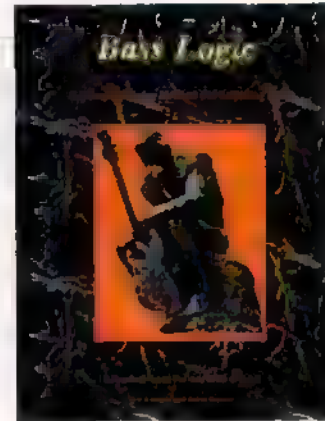
Chords Scales &  
Arpeggios Complete \$14.95

Video II - Instrumentals \$29.95



## Fretboard Logic III

Applications - Creative and  
Analytical \$24.95



## Bass Logic

A Comprehensive  
Method \$19.95

Video - Beginner to  
Intermediate \$19.95

#1 Bestselling Guitar Video on Amazon!

\* All 213 matches for "guitar"

Sort by: Bestselling

1.  **Fretboard Logic - The Companion Video To The Book VHS**  
Usually ships in 24 hours

Our Price: \$19.95

Add to cart



Visit our Electronics

Promote your product here

\*Actual screen shot.

**Bill Edwards Publishing**

305 St. Augustine Ave. Tampa FL 33617-7229  
(800) 848-9606 PIN-2689 (813) 985-2689 Phones (813) 985-0554 Fax  
www.billedwards.com Website

Software For Your Mind.™

Available at  
billedwards.com,  
Amazon.com, music,  
book and video stores  
everywhere.

# Bench Tests

## Big Bottle Boogie

shrill or ragged.

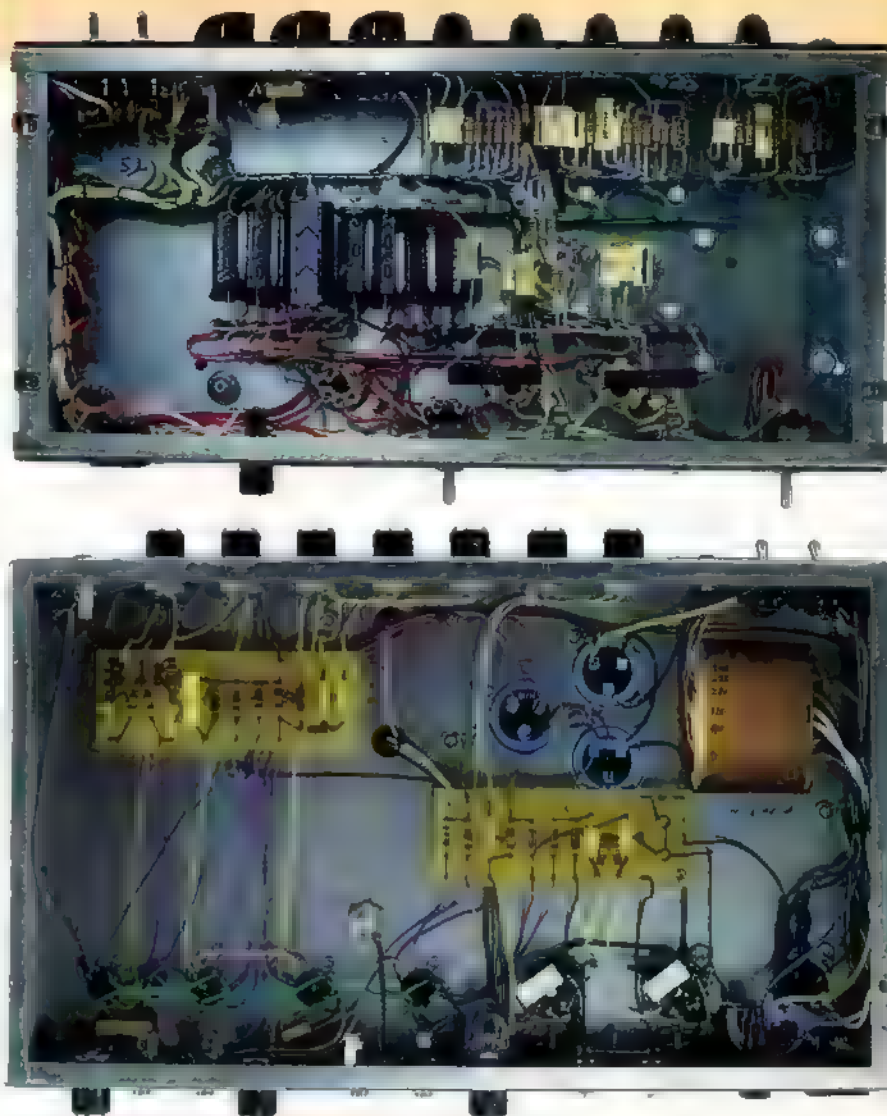
The gain channel offers more tonal options with its bass, treble, edge, gain, level, and master volume controls. I was amazed at the musicality of this channel's preamp distortion—everything from medium crunch to a howling woman tone was easily achievable with every test guitar at any volume level. Some preamps can sound buzzy and almost mechanical when the master is turned down, but the Hot Cat's low-volume mode deftly emulates the natural roar of a cranked amp.

You can switch between the Hot Cat's two channels using an optional A/B/Y box, but, for me, the most thrilling feature is the amp's ability to combine its two channels for an absolutely mind-boggling palette of tones. You can set the clean channel super bright and slicing, dial the gain side for midrange-heavy honk, and then blend the two for a distorted tone that has a ton of clarity and attack. And that's just one option for marvelous tonal mixtures. When you combine the sheer range of its luscious sounds with its unparalleled construction, the Hot Cat is a *bad* cat, indeed.

## Siegmond Midnight Blues

Chris Siegmund paid his dues as a custom guitar builder and tube-amp repairman before he began handcrafting his own amps in 1998. His newest offering, the 2x12 Midnight Blues (\$2,295), offers British-style tone, powerful sound-sculpting features, and exquisite construction. A blue Tolex covering drapes the flawlessly built cabinet—which is loaded with a Celestion Greenback and a Brown Soun Tone Tubby (Weber VSTs are also available)—and a meticulously handwired circuit hides within a brushed and chrome-plated steel chassis. There's just one ergonomic glitch: The recessed front panel and tiny lettering make it near impossible to see the controls unless the amp is positioned at eye level.

The Midnight Blues also comes with a re-



The Hot Cat (above) sports a point-to-point wired circuit on terminal strips. The Midnight Blues is also handwired, but with board-mounted components.

movable panel so the cabinet can operate in an open-back configuration. Unfortunately, there's no handle to aid in detaching the back panel, so you're forced to pry it off with a screwdriver after you remove the screws—a move that mars the covering. (Siegmund tells us that ribbon latches have been added to

solve this problem.)

A key feature of the Midnight Blues is an external bias adjustment—not just for the output tubes, but for the first preamp tube, as well. According to Siegmund, you can drive the preamp tube hotter, or use a different tube (such as a 12AT7 or a 12AY7) and experiment with the bias

The Ratings Game		Tone	Workmanship	Features	Vibe	Value
Bad Cat Hot Cat		★★★★★	★★★★★	★★★★	★★★★★	★★★★
Siegmund Midnight Blues		★★★★★	★★★★★	★★★★	★★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥





**Seagull**

### Lasting Value

In 1982 Robert Godin and a few friends produced the first Seagull guitar in the village of La Patrie, Quebec. After twenty years and countless refinements these guitars are still widely considered the best value in the business. Select solid tops finished with genuine lacquer - think fine violins - are key elements in the sound of any handcrafted guitar. A solid top finished in lacquer is superior sounding, and it will become better sounding the more it is played. When was the last time you brought something home that got even better the more you used it?

**The Seagull S6+**  
Still made by guitar lovers in La Patrie

[www.seagullguitars.com](http://www.seagullguitars.com)

A member of the *Godin* guitar family.



**SLIDER**  
DUAL SHOULDER STRAP

**SURE-LOCK**

**LM**  
Products Inc.

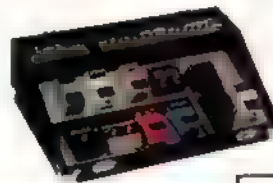
**RALPH MARLIN**

LM PRODUCTS, Inc.  
1325 Marillion Street • Anderson, Indiana 46016 USA  
800-676-7651 • 765-643-3802 • email: [lmprod@indy.net](mailto:lmprod@indy.net) • internet: [www.lmproducts.com](http://www.lmproducts.com)

**PedalPad™**

"THE PLAYER'S PEDALBOARD"

ORDER ONLINE AT [www.pedalpad.com](http://www.pedalpad.com)



**RM-10**  
PUREVOLT  
POWER SUPPLY  
3 RACK SPACES  
FACTORY DIRECT  
**\$349.00**



**FULL 3 YEAR WARRANTY**



**JP-10**  
PUREVOLT  
POWER SUPPLY  
FACTORY DIRECT  
**\$299.00**

[WWW.PEDALPAD.COM](http://WWW.PEDALPAD.COM)



MKS PROFESSIONAL STAGE PRODUCTS, INC 5610 S. TOPEKA BLVD., SUITE C  
TOPEKA, KS 66609 (785) 862-4723

# Bench Tests

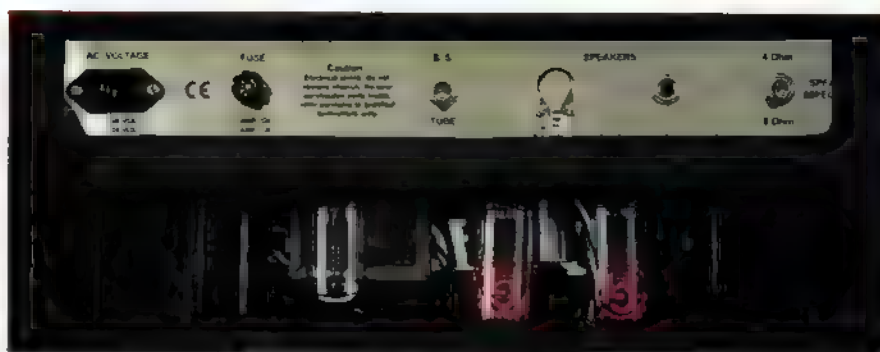
## Big Bottle Boogie

for different tones. Like the Hot Cat, the Midnight Blues lets you choose between solid-state or tube rectifiers, however, the amp's intelligent power supply simply provides a standard socket that can accommodate a variety of rectifier tubes (5R4, 5U4, 5AR4) or a special plug that activates an internal solid-state rectifier. An added feature is the amp's ability to switch automatically to the solid-state rectifier in the event of rectifier tube failure.

## Sieg Tones

The Midnight Blues reeks of classic plexi-Marshall vibe. By turning the drive and gain controls halfway and cranking the master volume, I was in Clapton/Bluesbreakers territory with a fat, singing tone rich in midrange fang. At low-volume operation, the preamp distortion tends to get unfocused and fizzy, but cranking the master volume elicits an amazingly tight and focused sound with a snappy bottom end. The full-out tone is marvelous, but the Midnight Blues is loud—*really* loud.

The EQ is tastefully voiced with no extreme sweeps one way or the other. The slight range didn't pose any problems, though, because the basic tone is happening for both humbucker and single-coil guitars. I never needed serious EQ surgery. Although the "open-back" option is handy, don't expect to transform the Midnight Blues' throaty punch into airy shimmer. In fact, the amp seems voiced specifically for the closed-back configuration—dump the back, and the Midnight Blues lacks the projection and thump.



The Hot Cat's rear panel has a rectifier selector, a pair of speaker jacks, and an impedance switch.



The Midnight Blues offers external bias and balance adjustments, and an effects loop with drive and mix controls.

What blew me away the most, however, was the Midnight Blues' dynamic character. I went from a Paul Kossoff-esque wail to a churning clean tone, simply by backing off my guitar's volume control. Sure, many amps clean up when you do this, but the Sigmund

does it *exceptionally* well. An amp that can nail two tonal extremes so easily makes you wonder if you'll ever need channel switching. The Midnight Blues truly deserves its name—it can evoke pain, sorrow, joy, and bravado. This is one soulful amp.

## Tech Talk: The EL34

The Mullard company introduced the EL34 in 1953, and the tubes quickly became favorites in hi-fi circles with companies such as Marantz and Dynaco. Because EL34s were longer than most other audio power tubes, they were called "big bottles." When Marshall supplanted early versions of their JTM 45s (which originally ran on 6L6s) with EL34s in 1965, a legendary sound was born, and the EL34 became synonymous with "British tone." —DF

## Kissing Cousins

Marshall Bluesbreaker combo: \$1,800 retail/  
\$1,260 street (reviewed Aug. '92)

Matchless Chieftain: \$2,749 retail/\$2,500 street (reviewed Dec. '95)

Mesa/Boogie F-50: \$999 retail/street N/A

## Contact Info

Bad Cat Amplifiers, 2621 Green River Rd., Ste. #105,  
Corona, CA 92882; (909) 808-8651; badcatamps.com

Sigmund Guitars & Amplifiers, (818) 353-5558;  
sigmundguitars.com.



## sonic evolution: powerball

Evolution (development) of more sophisticated forms of sound from earlier and simpler forms.



hand built in germany [www.engl-amps.com](http://www.engl-amps.com)

Distributed by Janczko, Inc. • 1000 15th St. • Suite 100 • (North) (913) 610-2882 • (Fax) (913) 610-8824 • [engl@janczko.com](mailto:engl@janczko.com) • [www.janczko.com](http://www.janczko.com)



## V-SERIES

"...you'll be wondering why someone didn't think of this sooner."

-Guitar World  
June 2002

# 50

A REVOLUTION IN TUBE AMP DESIGN.

ALL TUBE TONE • BUILT-IN DIGITAL EFFECTS • BUILT-PROOF RELIABILITY  
[www.v-seriesamps.com](http://www.v-seriesamps.com)



EXPERIENCE  
IS THE BEST  
TEACHER

# M

MUSICTECH COLLEGE'S

Experiential Music  
Mentoring Education -  
**emmer**™ is our dynamic  
process linking students  
with working professionals.  
**emmer**™ is the bridge  
from passion to profession.  
Experience is the best  
teacher *Experience*  
MusicTech College.

MUSICTECH COLLEGE

19 Exchange Street East  
Saint Paul, Minnesota 55101

Nationally recognized faculty  
Accredited by The National Association  
of Schools of Music

651.291.0177 800.594.9500  
[www.musictech.com](http://www.musictech.com)

MusicTech & MusicTech College are protected trademarks.

# Exotica

## Artinger Semi-Hollow

By Art Thompson

**Y**ou might assume that anyone making high-end guitars must have been practicing his or her craft for decades, but witness this thinline gem made by 25-year-old luthier Matt Artinger. Judging by the outstanding workmanship of the Semi-Hollow (\$3,200), Artinger must have been working with pin routers and forstner bits while his friends were still playing with marbles and Mr. Potato Head.

The Semi-Hollow's chambered mahogany body is loaded with fine details such as a hand-carved flamed-maple top, beautiful binding work, and a flawless caramel-burst finish that shows off the natural glow of the woods. Stabilized by two carbon-fiber rods, the mahogany set neck is topped with a 25"-scale ebony board that features 22 mirror-polished frets and subtle, pearl-dot position markers. A polished ebony facing embellishes the headstock, which is fitted with chrome Schaller M-6 tuners.

Hardware details include flush-mounted Dunlop Strap-Loks, a pair of Duncan Custom '59 humbuckers, and a pristine control cavity that houses 500k $\Omega$  tone and volume pots, a 3-way switch, and carefully bundled wiring. The sculpted tailpiece and compensated bridge are hand carved from ebony.

With its round, medium-thick neck and low action, the Semi-Hollow is a joy to play. The beveled cutaway and unobtrusive heel provide easy access to the highest frets, and bending on the .011-.050 GHS strings couldn't be silkier.

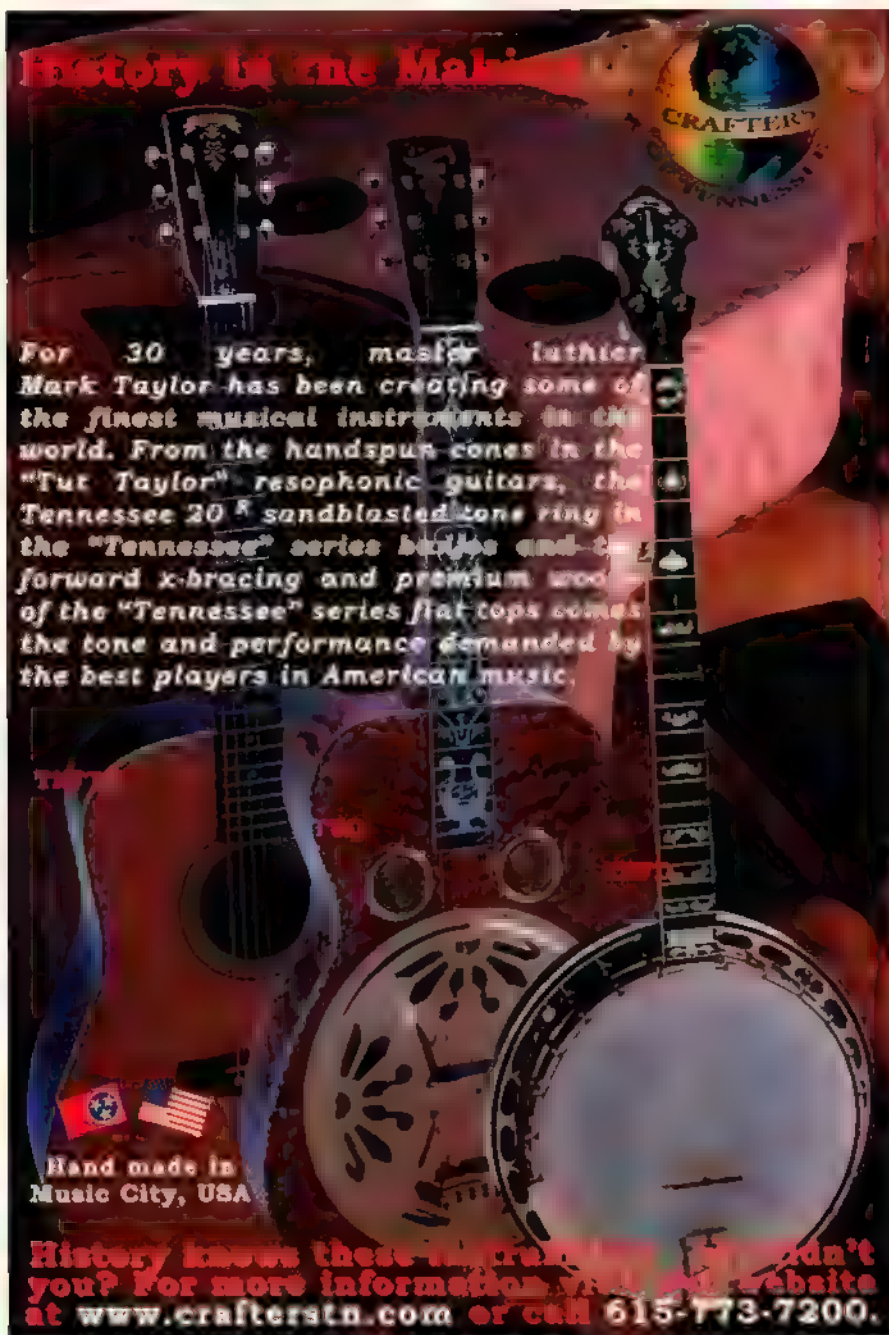
Strummed acoustically, the Semi-Hollow sounds extremely bright—an aspect enhanced by the stainless-steel bridge saddles. This quality carries over to the amplified tones as well, though the humbuckers add some welcome girth. With its fast note attack and detailed voice, the Semi-Hollow is a natural for crisp rhythm playing and bright-edged solos. Rolling back the well-voiced tone knob helps tame the zinginess for creamier leads and chunkier rhythms, and it also allows you to elicit sweet jazz flavors from the neck pickup.

Anyone in the market for a one-of-a-kind instrument should investigate Artinger's custom-order offerings. With their quality and superb attention to detail, Artinger guitars are bang-for-buck winners in the boutique arena. ■

Artinger Custom Guitars, 4035 Main Rd. W., Emmaus, PA 18049; (610) 965-0437 [artingerguitar.com](http://artingerguitar.com).







**History in the Making**

For 30 years, master luthier Mark Taylor has been creating some of the finest musical instruments in the world. From the handspun cones in the "Tut Taylor" resophonic guitars, the Tennessee 20<sup>th</sup> sandblasted cone ring in the "Tennessee" series bodies and the forward x-bracing and premium wood of the "Tennessee" series flat tops comes the tone and performance demanded by the best players in American music.

Hand made in Music City, USA

History knows these instruments. You didn't you? For more information visit our website at [www.crafterstn.com](http://www.crafterstn.com) or call 615-773-7200.



**SEE US ONLINE AT:**  
**[WWW.GUITARPLAYER.COM](http://WWW.GUITARPLAYER.COM)**



**GET ON TRACK!**

With the World's Largest Online Community of Musicians, Producers and Engineers

## JOIN THE TRACK EXCHANGE

Designed exclusively to help you create recordings online with the world's best musicians, engineers and producers!

It's a new way to record and a new way to tap the world community for the best possible sound.

Sessions can be as open or closed as you want them. Totally secure file sharing. Safer than FTP.

- Share sound effects and files
- Review tracks remotely
- Find that hard to find musician
- Collaborate and compose online
- Get community input & critiques

**Sign up today!**

[www.thetrackexchange.com](http://www.thetrackexchange.com)  
 a MUSIC PLAYER NETWORK service

## Bench Tests

# Premium Ticket

## Goodall Concert Jumbo



By Art Thompson

**S**ince 1972, Hawaii-based Goodall Guitars has been building high-end steel-string flat-tops that rival offerings from boutique builders such as Breedlove, Dana Bourgeois, Collings, Lowden, and Santa Cruz. The Goodall Concert Jumbo (\$3,400 base; \$4,695 as tested with Engelmann spruce top, "bent custom" cutaway, and L.R. Baggs active iBeam pickup system) combines superior tone and playability with tasteful appointments and plenty of eye-catching details.

### Construction

You can literally *feel* the quality of this guitar as you run your hand over its gloss-finished body and take in the beautiful koa bindings, mosaic back stripe,

### Snapshot

The Goodall Concert Jumbo

(\$4,695 retail as tested/street price N/A) is a lovely, handmade instrument that offers excellent playability, beautiful woods, and head-turning looks. Equipped with an L.R. Baggs iBeam active pickup system, the Concert Jumbo is well suited for stage use and direct recording. It receives an Editors' Pick Award.





# Bench Tests

## Premium Ticket

and abalone rosette. The neck has a nice, rounded shape, and its satin finish is warm and inviting. The polished frets are shaped

well and their ends seem practically invisible as you slide your hand along the fretboard's edge. Other cool touches include a polished bone nut and saddle, vintage-style diamond position

## Kissing Cousins

**Lowden F-25C:** \$3,500 retail/street N/A

**Martin 18VLJ Laurence Juber Signature Edition:**

\$4,449 retail/street N/A (reviewed May '02)

**Taylor 912 CE:** \$4,538 retail/street N/A

**Santa Cruz HAE:** \$3,600 retail/street N/A

## Contact Info

**James Goodall Guitars, Box 3542, Kailua-Kona, HI 96745; (808) 329-8237; goodallguitars.com.**

markers, and an ebony heel cap and peghead facing.

The CJ's interior reveals carefully shaped wooden parts and a generally clean appearance, despite some excess glue spotted in a few areas. The optional L.R. Baggs i-Beam pickup (\$295) mounted under the bridge plate feeds a discrete, class A preamp hidden inside a cylindrical end-pin jack. Nestled in a small, woven-nylon pouch, the 9-volt battery resides near the neck block.

There are no controls on the instrument, so all tone and volume adjustments must be made externally.

## Playability and Tones

Thanks to the great-feeling neck and spot-on setup, the CJ is a delight to play. The wide fretboard is ideal for fingerstyle or chord-melody playing, and the cutaway (a \$595 option) makes it easy to reach the highest frets. You

*Continued on page 158*

The Ratings Game	Tone	Playability	Workmanship	Materials	Vibe	Value
Goodall Concert Jumbo 	★★★★★	★★★★★	★★★★	★★★★★	★★★★★	★★★★

The Rate-O-Meter: Dislike = ♥ —————> Excellent = ★★★★★

# D'Angelico

GUITARS OF AMERICA

Classic styling, the finest materials and meticulous craftsmanship—hallmarks of a legacy we take very seriously.

Each D'Angelico, from full-bodied models like the completely hand-carved NYL-1 to the semi-hollowbody NYSS-3 and stunning new solidbodies and acoustics, delivers the tone and playability you would expect from a premium guitar—along with that little bit of magic you've only dreamed of.

No Boundaries.  
From Legends  
to Contemporaries:

Russell Malone

Phil Upchurch

Norman Brown

Paul Tenenb

Brent Mason

Grant Green

Duke Robillard

Terry Holm

Jimmy Vivante

Glen Alexander

Greg Stoll

Red J

Mark Ledford

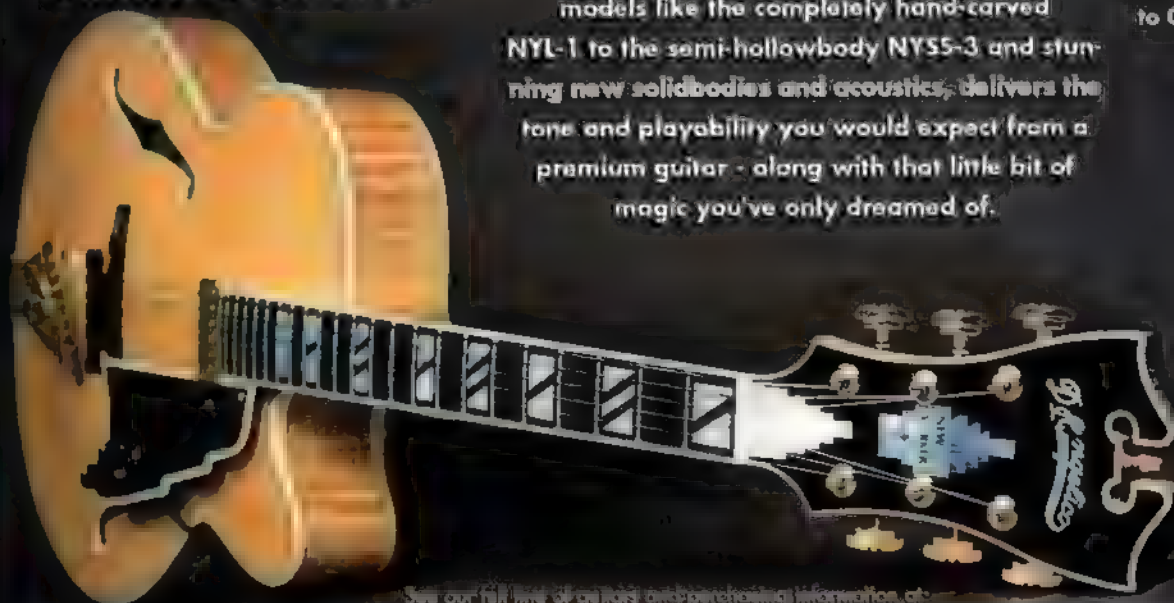
Pat Metheny

Group

Van Morrison

of the Count Basie

Orchestra



See our full line of guitars and purchasing information at:  
[www.dangelicoguitars.com](http://www.dangelicoguitars.com) • e-mail: [dangelicoguitars@comcast.net](mailto:dangelicoguitars@comcast.net)

P.O. Box 627 • Westfield, NJ 07090 • Tel. (908) 518-9010 • Fax (908) 518-9011

# WHEN IT COMES TO music,

## 50 Years of the Gibson Les Paul HALF A CENTURY OF THE GREATEST ELECTRIC GUITARS

By Tony Bacon

Learn the story behind Gibson's historic 1952 decision to compete with Fender's solidbody electrics. This richly illustrated book shows how Gibson established and expanded a line of innovative guitars in partnership with Les Paul, the top guitarist of the day. You'll see all the gorgeous Gibson Les Pauls: the sunburst Standard, high-end Custom, hollow-bodied Signature, and many more, plus the flashy new Signatures made for Peter Dinklage and Jimmy Page. **\$22.95**



## How To Play Blues Guitar

THE BASICS & BEYOND

Edited by Richard Johnston

Get the best instruction for learning acoustic or electric blues, and discover the secrets of blues greats like B.B. King and Eric Clapton—often in their own words. Packed with musical examples, charts, and photos, this collection of in-depth lessons with top teachers such as Andy Ellis, Jesse Gress, and Arlen Roth helps build your style while exploring traditional bluesmen and today's stars. Includes free access to audio lessons online. **\$26.95**

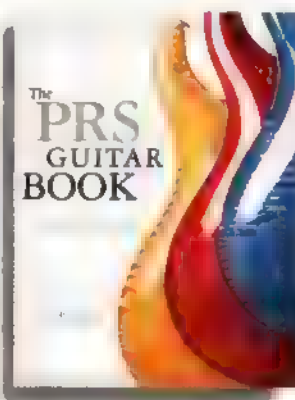
## Playing from the Heart

GREAT MUSICIANS

TALK ABOUT THEIR CRAFT

Edited by Robert L. Doerschuk

Get greater insight into some of the best players in popular music through the eyes and ears of top music writers. Drawn from the rich archives of *Guitar Player*, *Bass Player*, *Keyboard*, and *Drums & Drumming* magazines, these classic interviews and photos reveal the skill, artistry, and personality of world-class musicians in rock, blues, jazz, and more. Players include Tom Morello, Phil Lesh, Chick Corea, Ginger Baker, and dozens more. **\$19.95**



## The PRS Guitar Book

A COMPLETE HISTORY OF  
PAUL REED SMITH GUITARS

By Dave Burrell

Now updated in paperback, this lush volume documents the latest developments at PRS—including the introduction of the Singlecut and Santana SE models—and showcases the cutting-edge company's stunning designs, technical innovations, and ingenious workmanship. Punctuating an anecdotal narrative, rich color photos showcase the Smith-signed Signature models, exquisite inlaid Dragons, Santanas, and many more, plus PRS' renowned use of the finest maple woods to create stunning "flame-top" and "quilt-top" effects. **\$35.00**

# WE WROTE THE book.

YOU CAN FIND THESE AND OTHER BACKBEAT BOOKS TITLES AT FINE BOOK AND MUSIC STORES THROUGHOUT THE U.S. AND CANADA, INCLUDING:

### U.S.

#### CALIFORNIA

**McCabes Guitar Shop** - Santa Monica  
Sam Ash Music - Canoga Park  
Sam Ash Music - Cerritos  
Sam Ash Music - Los Angeles  
Sam Ash Music - Westminster  
**COLORADO**  
Colorado Springs Music Co. - Colorado Springs  
**CONNECTICUT**  
Prosound Music - Boulder  
**FLORIDA**  
Sam Ash Music - New Haven  
Sam Ash Music - Clearwater  
Sam Ash Music - Margate  
Sam Ash Music - Miami Lakes  
Sam Ash Music - Orlando

Sam Ash Music - Sarasota  
Sam Ash Music - Tampa  
**ILLINOIS**  
Sam Ash Music - Buffalo Grove  
Sam Ash Music - Burbank  
Sam Ash Music - Lombard  
**INDIANA**  
Encore Music - Woodburn  
**MICHIGAN**  
Elderly Instruments - Lansing  
**NEW HAMPSHIRE**  
RH Brassworks - Guild  
**NEW JERSEY**  
Sam Ash Music - Cherry Hill  
Sam Ash Music - Edison  
Sam Ash Music - Paramus  
**NEW YORK**  
Sam Ash Music - Brooklyn  
Sam Ash Music - Carle Place

Sam Ash Music - Forest Hills  
Sam Ash Music - Huntington Station  
Sam Ash Music - Manhattan  
Sam Ash Music - White Plains  
**NORTH CAROLINA**  
McFadyen Music - Fayetteville  
**OHIO**  
Lentini Music Inc. - Akron  
Lentini Music Inc. - Middletown Heights  
Lentini Music Inc. - Richmond Heights  
JK Lutherie - Cincinnati  
Sam Ash Music - Columbus  
Sam Ash Music - Lyndhurst  
**OREGON**  
Musician's Friend - Eugene  
Musician's Friend - Medford

#### PENNSYLVANIA

Sam Ash Music - King of Prussia  
Sam Ash Music - Philadelphia  
**TENNESSEE**  
Gruhn Guitars - Nashville  
Sam Ash Music - Madison  
**WASHINGTON**  
Musician's Friend - Kirkland  
**WISCONSIN**  
Casco/Interstate - Mequon  
Casco/Interstate - New Berlin

#### CANADA

Long and McQuade - Locations throughout Canada  
**BRITISH COLUMBIA**  
Tom Lee Music Co. - Vancouver  
**NEWFOUNDLAND**  
Musicstop - St. John's  
**NOVA SCOTIA**  
Musicstop - Bedford  
Musicstop - Dartmouth  
Musicstop - Halifax

Musicstop - New Minas  
Musicstop - Sackville  
Musicstop - Sydney-Cape Breton  
**ONTARIO**  
Long and McQuade - All locations throughout Canada  
Steve's Music - Ottawa  
Steve's Music - Toronto  
Steve's Music - Montreal

Distributed by Hal Leonard Corp. to the music trade



Backbeat Books | 6600 Silacci Way | Gilroy, CA 95020 USA

PHONE (408) 848-8294 FAX (408) 848-5784

E-MAIL backbeat@rushorder.com WEB: www.backbeatbooks.com

GP0208



# GUITAR HEADQUARTERS

THE COOLEST GUITARS IN THE U.S.A.!

**Washburn Dime 333DB**  
\$659<sup>99</sup> List: \$1859.99

**Washburn Dime 333 Camouflage**  
\$659<sup>99</sup> List: \$1859.99

**Music Man John Petrucci**  
\$1419<sup>99</sup> List: \$1875.99

**ESP Eclipse**  
\$899<sup>99</sup> List: \$1299.00

**Ibanez AX-220**  
\$369<sup>99</sup> List: \$499.00

**PRS Single Cutaway CALL!**  
For Lowest Price

**PRS McCarty CALL!**  
For Lowest Price

**Hickenbacher 369-12 CALL!**  
For Lowest Price

**Epiphone 56 L.P. Reissue**  
\$579<sup>99</sup> List: \$949.99

**Ibanez S-370 DXGM**  
\$449<sup>99</sup> List: \$579.99

**Ibanez RG-428P**  
\$599<sup>99</sup> List: \$799.00

**Ibanez RG-270 DX**  
\$369<sup>99</sup> List: \$449.00

**Ibanez RG-320 DS**  
\$519<sup>99</sup> List: \$699.00

**Ibanez RG-250 DX**  
\$399<sup>99</sup> List: \$699.00

**ESP F-200**  
\$519<sup>99</sup> List: \$699.99

**ESP MH-301**  
\$629<sup>99</sup> List: \$899.99

**ESP MH-301**  
\$489<sup>99</sup> List: \$699.99

**ESP MH-301**  
\$489<sup>99</sup> List: \$699.99

**ESP Viper 301**  
\$459<sup>99</sup> List: \$649.99

**Tom Delonge Strat**  
\$499<sup>99</sup> List: \$699.99

**Fender 4th St. Custom Strat**  
\$399<sup>99</sup> List: \$699.99

**Fender 70's Strat**  
\$609<sup>99</sup> List: \$899.99

**Fender Stevie Ray Vaughn Strat**  
\$1299<sup>99</sup> List: \$1949.99

**Fender Classic '60's Strat**  
\$559<sup>99</sup> List: \$799.99

**Fender Paisley Tele**  
\$499<sup>99</sup> List: \$699.99

**Fender '72 Custom Telecaster**  
\$629<sup>99</sup> List: \$899.99

**Fender Am. Deluxe Tele**  
\$1189<sup>99</sup> List: \$1699.99

**G&L ABAT**  
\$1189<sup>99</sup> List: \$1469.00

**G&L Commemorative**  
\$1189<sup>99</sup> List: \$1500.00

**Brian Moore MIDI 2.13**  
\$1299<sup>99</sup> List: \$1899.00

**Gibson LP Std. Del. Cutaway**  
\$1399<sup>99</sup> List: \$2299.00

**Gibson Les Paul Deluxe**  
\$1299<sup>99</sup> List: \$2922.00

**Gibson SG Special Faded**  
\$679<sup>99</sup> List: \$899.00

**Epiphone BB King**  
\$899<sup>99</sup> List: \$1499.00

**Epiphone Les Paul**  
\$799<sup>99</sup> List: \$1299.00

**Gibson LP Studio**  
\$1249<sup>99</sup> List: \$1999.00

**Carlo Robelli USN-500**  
\$249<sup>99</sup> List: \$499.99

**Duesenberg Star Player**  
\$599<sup>99</sup> List: \$1199.00

**Epiphone Poly V**  
\$299<sup>99</sup> List: \$499.99

**Epiphone Poly X**  
\$299<sup>99</sup> List: \$499.99

**Epiphone Poly Modern**  
\$299<sup>99</sup> List: \$799.00

**62% OFF LIST!**

**FLAMETOP!**

**BULLION GOLDTOP!**

**CUSTOM SHOP!**

**"AA" TOP!**

**SPECIAL PURCHASE!**

**CLOSEOUT!**

GET OUR 164 PAGE FULL-COLOR CATALOG  
1 YEAR FREE SUBSCRIPTION!

Epiphone Ibanez PRS YAMAHA TECH 21 BOSS  
MUSICMAN Carlo Robelli GIL LINE KORG  
Ovation electro-harmonix  
Fender Marshall ZOOM  
DigiTech



INCREDIBLE!

## AMPS & EFFECTS!

Be sure to visit our website for the best deals in  
Keyboards • Drums • Pro Audio • Software

RED HOT DEAL!

**NO PAYMENTS!  
INTEREST!**  
**FOR 12 MONTHS**  
ON ANY ON-LINE PURCHASE!

want a **FREE** catalog?

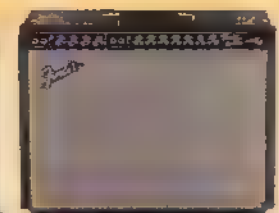
Call 1-800-4-SAMASH or  
log on to [www.samash.com](http://www.samash.com)

**We Will Beat Any Price!**

LOWEST PRICE GUARANTEED!

50 STATES / 60 DAYS

**OPEN** 24 hours  
7 days



Fender '65 Twin Reissue  
**\$1199<sup>99</sup>** List: \$1299.00



Fender Cyber Deluxe  
**\$699<sup>99</sup>** List: \$899.00



Fender '65 Super Reverb  
**\$1199<sup>99</sup>** List: \$1699.00

Fender Hot Rod Deville  
**\$769<sup>99</sup>** List: \$1099.00



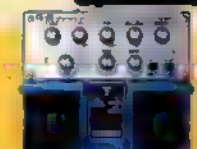
Zoom GFX-4 **\$179<sup>99</sup>**  
Multi Effect Pedalboard List: \$524.00



Digitech GNX3 **\$499<sup>99</sup>**  
Multi Effect Pedalboard List: \$715.00



Boss RG76 **\$399<sup>99</sup>**  
Multi Effect Pedalboard List: \$485.00



Boss CE-20 Chorus Ensemble  
**\$179<sup>99</sup>** List: \$249.00



Zoom S05 MKII **\$69<sup>99</sup>**  
List: \$159.99



Zoom B06 **\$99<sup>99</sup>**  
List: \$179.99



Boss ME-33 **\$239<sup>99</sup>**  
Multi Effect Pedalboard List: \$299.00



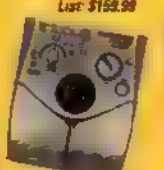
Tech 21 Double Drive **\$99<sup>99</sup>**  
List: \$125.00



Boss Mega Distortion **\$79<sup>99</sup>**  
List: \$129.00



Boss PW-10 V-WAH **\$139<sup>99</sup>**  
List: \$195.00



Electro Harmonix Hot Tubes Distortion Pedal **\$219<sup>99</sup>**  
List: \$279.00



Zoom GM-200 Amp Modeler **\$49<sup>99</sup>**  
List: \$259.99



Tech 21 TR1-AC **\$149<sup>99</sup>**  
List: \$275.00



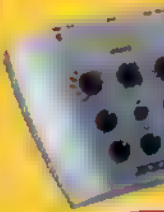
Korg PX4 **\$199<sup>99</sup>**  
List: \$259.00



Dimebag Crybaby **\$129<sup>99</sup>**  
List: \$225.00

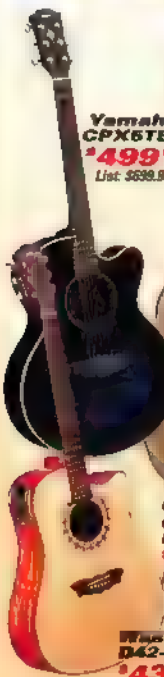


Line 6 Guitar Port **\$169<sup>99</sup>**  
List: \$229.99



**SPECIAL PURCHASE!**  
Zoom GM-200 Amp Modeler **\$49<sup>99</sup>**  
List: \$259.99

## AMAZING ACOUSTIC DEALS!



Yamaha CPX6TBB **\$499<sup>99</sup>**  
List: \$699.99



Epiphone AJ12 Southern Jumbo **\$169<sup>99</sup>**  
List: \$329.50



Gibson J185 Acoustic Electric **\$2399<sup>99</sup>**  
List: \$3343.00



Gibson Hummingbird **\$2199<sup>99</sup>**  
List: \$1119.00



Takamine EAM45C Acoustic Electric **\$1099<sup>99</sup>**  
List: \$1599.50



Fender FR-50 **\$339<sup>99</sup>**  
List: \$479.00



Ibanez Artwood 200VV **\$399<sup>99</sup>**  
List: \$579.00

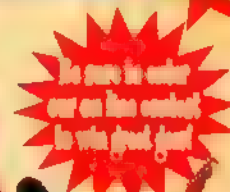


Epiphone EM-10 Player Pack **ONLY \$139<sup>99</sup>**  
List: \$299.00

Package includes:  
Gig Bag • Tuner  
& Strap

SUPER VALUE!

NEW!



# samash.com

The on-line musical instrument megastore!

**1-800-4-SAMASH • www.samash.com**

Samash.com is part of the Sam Ash family of companies, including 30 musical instrument megastores nationwide

Mention Code  
**GP11DP**  
When Ordering!

\*On your Sam Ash credit card, subject to credit approval. Certain rules apply to the allocation of payments and finance charges on your promotional purchase if you make more than one purchase on your store credit card. Call 1-888-367-4310, or review your cardholder agreement for information. If balance on these purchases is paid in full before the expiration of the 12 months promotional period and your Account is kept current, accrued Finance Charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the Standard Rate of 20.96% APR. For Accounts not kept current, the Default Rate of 24.96% APR will be applied to all balances on your Account. Minimum Finance Charge \$1.00. See our website, [www.samash.com](http://www.samash.com), for complete details. Offer expires 8/2/2001. Sam Ash is not responsible for any typographical errors or incorrect photos.



## Premium Ticket

Continued from page 154

could play this guitar for hours without fatigue, and its broad, rich tones are endlessly satisfying. The lows are deep and strong, and the highs crisp and sweet. Everything is in balance, and even the complex midrange doesn't overshadow the other frequencies. Though its body is large, the CJ isn't about dreadnought-style punch. Rather, this big-sounding instrument fills the space around you with lush, vibrant tones.

### Amplified Sound

To audition the CJ's electric side, I plugged into several acoustic combos (including a Trace Elliot TA100R, an Ultrasound 2x8, and a Hughes & Kettner zenAmp dialed to an acoustic preset), and also documented the direct sound by running straight into a Sony DAT Walkman and a Zoom MRS-1044 hard-disk recorder.

Even through the Trace—which tends to highlight the *worst* qualities of piezo pickups—the Baggs system yielded smooth, balanced tones. I had to strike the strings extremely hard to elicit any of the harsh transients that piezos are famous for. One thing I *did* notice when running into an amp was a persistent overtone that became rather distracting at higher volumes. According to Baggs, this is because the iBeam “hears” not just the strings, but also the guitar's top—which, in this case, was resonating at around 440Hz. Baggs further explained that because the iBeam's preamp is voiced for direct use, running through most acoustic amps (which typically boost the lows and highs while attenuating the mids) will exacerbate the presence of “wolf” tones.

It was another story, however, when recording direct. In this mode, the iBeam captured the CJ's clarity and warmth with astonishing realism. Listening to the playback on headphones, it was easy to believe that the recordings had been made with a quality mic—the sound was *that* airy and dimensional. Quite impressive considering that this test was done without the benefit of Baggs' Para Acoustic D.I. outboard EQ/direct box (\$209) which features a phase-invert button that could be helpful for dealing with those troublesome overtones.

### Bottom Lines

With its fine acoustic tone, superb playability, and top-notch electronics, the Concert Jumbo certainly has a lot to offer. Songwriters and solo players will dig its inspiring tones, and you can rely on it to sound great even when plugged straight into a P.A. or recording console. Given the number of high-end guitars available these days, choosing one to fulfill your dreams is no easy task. Granted, the Concert Jumbo is an expensive proposition, but you could probably play it for a lifetime without feeling a moment of buyer's remorse.

# NEW!

## MEL BAY'S

# GETTING



## Mel Bay Publications, Inc. Introduces the NEW "Getting Into" Series

**Each book/CD set retails for ONLY \$17.95**

The books in the "Getting Into" series are designed to provide musicians with a "crash course" introducing important concepts in a condensed, yet user-friendly manner. Presented in standard notation and tablature. A companion CD is included with each book.

**Titles now available or to be released soon include:**

- Getting Into Blues Guitar by Steve Grieve (99658BCD)
- Getting Into Fingerstyle Guitar by Jonathan Adams (99885BCD)
- Getting Into Guitar Improvising by Scott Reed (99918BCD)
- Getting Into Jazz Fusion Guitar by Scott Miller (99925BCD)
- Getting Into Jazz Guitar by Jackie King (99818BCD)
- Getting Into Rock Guitar by Stephen Delach (99224BCD)

Additional titles will be available this fall.

Please add for shipping and handling:  
\$5.00 for 1 item 40¢ each additional item.

Publishing the finest in music for over 50 years!



## MEL BAY PUBLICATIONS, INC.

PO Box 66, Pacific, MO 63069

TOLL FREE 1-800-8-MEL BAY (1-800-863-5229) • FAX 636-257-5062  
Web address: [www.melbay.com](http://www.melbay.com) • E-mail address: [email@melbay.com](mailto:email@melbay.com)



Guitar Books &amp; Guitar Videos from JK Lutherie Co.



File Edit View Favorites Tools Help

Address <http://www.jklutherie.com>

Go Links

ORDER

New Items

Guitar Videos

Original Catalogs

DVD

Guitar Books

CD &amp; CD-ROM

Guitars &amp; Elec

Links

Magazine

Parts

E-mail Us

Company Bio

Policies

Guitar Show

Home

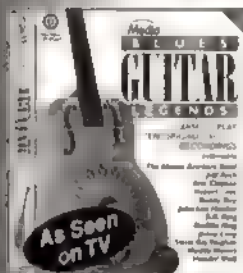
**This is just a small sampling  
of what you'll find on our website!!**

Videos

DVD's



FENDER presents  
**GETTING STARTED ON  
ELECTRIC GUITAR.....\$24.95  
ACOUSTIC GUITAR.....\$24.95**  
Taught by: Keith Wyatt  
Each is over 3 hours long, with step-by-step lessons  
incorporating clear, easy-to-follow 3-D graphics and  
unique play-along tracks. Plus a Fender factory tour.



eMedia Blues Guitar Legends CD-ROM

The ultimate way to learn classic Blues songs. Music notation  
is highlighted, while an animated fretboard displays fingerings in real-  
time, so that you don't even have to read music. Including Stevie Ray  
Vaughan's "Crossfire", Robert Cray's "Smoking Gun", B.B. King's  
"The Thrill is Gone" and seven more. For Windows or Mac ... \$29.95

Also In Stock

eMedia Guitar Method #1.....\$49.95 (Save \$10.00)

eMedia Guitar Method #2.....\$49.95 (Save \$10.00)

eMedia Bass Method.....\$49.95 (Save \$10.00)

eMedia Guitar Songs #1.....\$29.95



Tab books



Guitar reference Books on all collectible brands



See us at these  
Guitar Shows  
Columbus, OH June 9  
Philadelphia, PA June 22 & 23  
Columbia, SC July 13 & 14

**Check Out Our  
eBay Store**

Visit our Retail Store  
34 West State Road, Cleveland, OH 45002  
Just 30 Minutes West of Downtown Cincinnati

Orders  
Only **800-344-8880**

Prices subject to  
change without  
notice

E-mail: [guitar@jklutherie.com](mailto:guitar@jklutherie.com)

Local, Fax, Foreign, & Parts **513-353-3320**



JK LUTHERIE, 11115 SAND RUN, HARRISON, OH 45030 U.S.A.

Internet



We are a proud member of the Music Industry Conference (an affiliate of MENC, The National Association for Music Education)



21st Anniversary!

Get 2 FREE CDs—see coupon!

# They LAUGHED when I said they could have Perfect Pitch

... until I showed them the simple secret  
—and they heard it for themselves!



David Lucas Burge

Learn to recognize EXACT tones and chords—BY EAR!

- An amazing discovery into your own personal talent
- know any tone or chord—by EAR ALONE
- sing correct tones—without a starting pitch
- play by ear
- compose music in your head
- perform with confidence
- sight-read with precision
- enjoy richer perception, finer music appreciation
- discover your hidden talents...

The true story behind the worldwide #1 best-selling ear training method

by David Lucas Burge

*It all started as a sort of teenage rivalry*

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating. What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire. "You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about some of Linda's uncanny abilities, how she could name exact tones and chords—all BY EAR; how she could sing any tone—from mere memory; how she could play songs—after just hearing them!

My heart sank. Her fantastic EAR is the key to her success. How could I ever hope to compete with her?

But it bothered me. Did she really have Perfect Pitch? I finally asked Linda point-blank if it was true. "Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

**Now she'd eat her words...**

*My plot was ingeniously simple:* When Linda least suspected, I challenged her to name tones—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play (She'll never guess F#!)

I had barely touched the key "F#" she said. I was astonished. I played another tone.

"C," she announced, not stopping to think. Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING!

"Sing an E," I demanded, determined to mess her up. She sang a tone. I checked her on the key board—but she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

**I couldn't figure it out...**

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize tones by ear? It dawned on me: people call themselves musicians and yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a

portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it for myself. With a little sweet-talking, I would get my three brothers and two sisters to play tones for me—to name by ear. But it turned into a guessing game I just couldn't win.

Day after day I tried to learn Perfect Pitch. I would play a tone over and over to make it stick in my head. But later I couldn't remember any of them. And I couldn't recognize any of the tones by ear.

Somehow they all sounded the same after awhile; how were you supposed to know which was which—just by listening?

I would have done anything to have an ear like Linda, but it was way beyond my reach.

So, finally, I gave up.

**Then it happened...**

*It was like a miracle... a twist of fate... like finding the lost Holy Grail.* Once I stopped straining my ear, I started to listen NATURAL LY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue.

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

Outside USA and Canada, call: 641-472-3100

Save \$30 online at **EarTraining.com/Guitar-330** or call now: **1-888-745-8880**

know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch by learning this simple secret of “color hearing.”

Bursting with excitement, I went to tell my best friend, Ann (a flutist).

She laughed at me. “You have to be *born* with Perfect Pitch,” she asserted. “You can’t *develop* it.”

“You don’t understand Perfect Pitch,” I countered.

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized that she had also gained Perfect Pitch for herself.

We became instant celebrities.

Classmates began to call out tones for us to magically sing from thin air. They played chords for us to name by ear.

They quizzed us on what key a song was in. Everyone was endlessly fascinated with our “supernatural” powers, yet to Ann and me, it was just normal.

Back then I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discovery, many professors *laughed* at me.

“You must be *born* with Perfect Pitch,” they’d say. “You can’t *develop* it.”

I would listen politely. Then I’d reveal the simple secret—so they *could* hear it for themselves. You’d be surprised how fast they changed their tune!

In college, my so-called “perfect ear” allowed me to skip over two required music courses. Perfect Pitch made *everything* easier for me—my ability to perform, compose, arrange, transpose, improvise, sight-read (because—without looking—you’re sure you’re playing the correct tones)—and my enjoyment of music skyrocketed. I learned that music is very definitely a HEARING art.

Oh, so you must be wondering what happened with Linda? Please excuse me, I’ll have to backtrack...

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition still wasn’t satisfied. I needed one more thing: to *beat* Linda. And now was my final chance.

The University of Delaware hosts a music festival

each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the entire event.

The day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out. The applause was overwhelming.

Later, posted on the bulletin board, I discovered my score of A+ in the most advanced performance category.

Linda got an A. Sweet victory was mine at last!

## Join musicians around the world who have discovered a new secret for success with the Perfect Pitch Ear Training SuperCourse:

- “Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber.” J.M.
- “Thanks...I developed a full Perfect Pitch in just two weeks! I don’t know how it worked. It just happened out of nowhere like a miracle.” B.R.
- “It is wonderful. I can truly hear the differences in the color of the tones.” D.P.
- “I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough!” H.H.
- “I’m able to play things I hear in my head a lot faster than ever before. Before the course, I could barely do it.” J.W.
- “I hear a song on the radio and I know what they’re doing. My improvisations have improved. I feel more in control.” L.B.
- “In three short weeks I’ve noticed a vast difference in my listening skills.” T.E.
- “I can now identify tones and keys just by hearing them. I can recall and sing individual tones at will. When I hear music now it has much more definition, form and substance. I don’t just passively listen to music anymore, but actively listen to detail.” M.U.
- “Although I was skeptical at first, I am now awed.” R.H.
- “It’s like hearing in a whole new dimension.” L.S.
- “I wish I could have had this 30 years ago!” R.B.
- “Very necessary for someone who wants to become a pro.” L.K.
- “This is absolutely what I had been searching for!” D.F.
- “Mr. Burge—you’ve changed my life!” T.B.
- “Learn it or be left behind!” P.S.

easy and fun—and it’s *guaranteed* to work for YOU—regardless of your instrument, your playing style, or your current ability level.

Hear it for yourself? Order your **Perfect Pitch Ear Training SuperCourse** now and listen to the first CD! We promise you will **IMMEDIATELY** hear the Perfect Pitch colors that David Lucas starts you on—or return the course for a full prompt refund (you’ve got our 21-year stamp on it).

We bet you’ll be pretty excited when you experience your own Perfect Pitch for the very first time! And you can check out your progress at no risk. You must find *dramatic improvements* in 1) your ear, 2) your playing, and 3) your own enjoyment—in only 40 days—or return your course and we’ll personally make sure you get your refund, *no questions asked*.

Imagine all the talents that Perfect Pitch can open up in YOU—to advance your playing, your singing, your own creativity and confidence.

But then again, how will you ever know until you listen—and hear the secret for yourself?

Are you ready to start? Then just lend us your ear, and let David Lucas guide you on an amazing new adventure—to discover YOUR OWN Perfect Pitch!

Celebrating 21 years of perfect listening skills!

## The Perfect Pitch® Ear Training SuperCourse by David Lucas Burge



For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required. You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs**—with this \$30 discount offer (see coupon)!

## Now it's YOUR turn!

For 21 years now, musicians around the globe—plus research at two leading universities (visit EarTraining.com)—have proven the simple method that David Lucas Burge stumbled upon as a teenager.

David Lucas has packed everything you need into his **Perfect Pitch® Ear Training SuperCourse**. It's

## 40-Day Money Back Guarantee:

You will experience Perfect Pitch for yourself—or you get a full refund!

## YES!

Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate and dramatic improvements* in 1) my ear, 2) my playing, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked*. If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My FREE 74-minute CD on Relative Pitch is *mine to keep* (a \$15 gift)—even if I return my course for a refund! I will ALSO receive Perfect Pitch for Children (also a \$15 gift). Send me. ☐ Audio CDs ☐ Audio Cassettes

List price: \$169 + \$6 shipping

Your **DIRECT** price: only \$139 + \$6 for Priority RUSH shipping. **You save \$30!**

Check here if you are not yet ready to try the course.

☐ Send me the research from 2 universities—FREE!

NAME \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

E-MAIL ADDRESS \_\_\_\_\_

INSTRUMENTS YOU PLAY (please include if applicable)

Max. 1000 characters. Order payable to: **EarTraining.com**. Canadian postal money orders are welcome. Shipping charges for orders outside the USA and Canada. For more information, visit [EarTraining.com](http://EarTraining.com). Perfect Pitch Ear Training SuperCourse is available in Spanish and French. See website for details.

☐ Visa ☐ MasterCard ☐ Discover ☐ American Express ☐ Check money order enclosed

CARD NUMBER \_\_\_\_\_

EXPIRATION DATE \_\_\_\_\_

Mail to:

Or fax to: 1-641-472-2710

**EarTraining.com**

Special Offer Code: Guitar-330 (\$30 off 2 free CDs)  
1200 E. Burlington Avenue, Fairfield, IA 52556

**HEAR IT FOR YOURSELF! Save \$30 + TWO FREE bonus CDs**



# Classifieds

## CATEGORIES

- INSTRUMENTS
- PARTS/ACCESSORIES
- ACOUSTIC MATERIALS
- EMPLOYMENT OPPORTUNITIES
- INSTRUCTION
- DUPLICATION / REPLICATION
- WEBSITES
- SOFTWARE
- RECORDS/CDs/VIDEOS
- SCHOOLS
- OTHER

## INSTRUMENTS

Buying or selling instruments through our Classified Ads offers you convenience, a big marketplace, and a wide range of instruments and prices. However, buying mail-order does have its drawbacks, too. Guitar Player suggests the following guidelines to help the buyer and the seller in these transactions: 1) Get a written description of the instrument, which should include the serial number 2) Get front and back photos of the instrument 3) Get a written purchase agreement, with a 24-hour approval clause allowing the buyer to return the instrument for a full refund if it does not meet his/her reasonable expectations.

**www.schwartzguitars.com.** World-class hand-crafted acoustics. 371 Bradwick Dr., Unit 5, Concord, ON, Canada L4K 2P4. (905) 738-0024

**Bear Creek Guitars** - Hawaiian Koa acoustic steel guitars (Weissenborn style) - recommended by Bob Brozman. Rope-bound **ukuleles**. Toll-free: (877) 622-8216. 29 Palena Place, Kula, HI 96790. E-mail: bcguitar@bcguitar.com Website: www.bcguitar.com

**SEARCH AND RESCUE** Want a guitar? I'll find it! Have a guitar? I'll sell it! Appraise and identify. Contact Andrew Cowan at [acowan@adelphia.net](mailto:acowan@adelphia.net)

**Over 1200 VINTAGE, NEW & USED GUITARS** in stock. We ship anywhere, 48-hr approval. **WILL PAY CASH** for vintage, used guitars & amps. Check out our "Web Site", updated daily or call/e-mail for a **FREE STOCKLIST**. **DAVE'S GUITAR SHOP**, 1227 3rd Street South, LaCrosse, WI 54601 Ph (608) 785-7704, Fax (608) 785-7703, e-mail: davesgtr@aol.com or Web: <http://www.davesguitar.com>

FOR A GOOD TIME try a free copy of **The Vintage News**, monthly review of the most special, superb sounding fretted instruments. Subscriptions: \$15.00 a year for 12 issues (\$20.00 overseas). Mandolin Brothers, 629 Forest Ave., Staten Island, NY 10310 (718) 981-8585, Fax (718) 816-4416; website: [www.mandoweb.com](http://www.mandoweb.com); e-mail: [mandolin@mandoweb.com](mailto:mandolin@mandoweb.com)

**www.WearSomeMusic.com** - Proudly display the instrument you love on quality casual clothing!

## INSTRUMENTS

**AvatarSpeakers.Com** for Factory Direct Discount Speakers for Musicians...Celestion, Eminence, Jensen. Best Prices, Great Reviews. (208) 762-5251



**DISCOUNT PRICES**

NEW • USED • VINTAGE

Fender, Gibson, Martin, Modulus, Garrison, Paul Reed Smith, Epiphone, Larrivee, Guild, Santa Cruz and others! Call 800-835-3006 or log on to [www.wichitaband.com](http://www.wichitaband.com) Wichita, Kansas

Ask Other Musicians!

**grandma's**  
800-444-5252  
[grandmas.com](http://grandmas.com)

Albuquerque, NM

**Pat Martino knows. You should too.**

Visit [acousticimg.com](http://acousticimg.com)

**Acoustic Image** Musical Amplification  
919.598.3113

**Play With Both Hands!**

- Surprisingly easy method
- Get new method book - FREE
- Add chords to basslines, melody over chords, two-handed improv and more!

(800) 606-1480  
[www.megatar.com](http://www.megatar.com)

[www.GUITARPLAYER.com](http://www.GUITARPLAYER.com)

## INSTRUMENTS

**THE GUILD GUYS** We love all sorts of guitars, but specialize in Guild guitars, amps, and parts. New Hope Guitar Traders. Phone/Fax: (931) 433-1955 Web: [www.guildguy.com](http://www.guildguy.com). For Guild t-shirts, straps, caps, and more, visit: [www.guildgear.com](http://www.guildgear.com).

**VINTAGE INSTRUMENTS and APPRAISALS** Hundreds of vintage, used, and new guitars, mandolins, banjos, basses, and violins. Complete inventory listing updated daily at [www.gruhn.com](http://www.gruhn.com). We **BUY, SELL** and **TRADE** and ship worldwide. Written **APPRAISALS** available. **Gruhn Guitars**, 400 Broadway, Nashville, TN 37203 (615) 256-2033, Fax (615) 255-2021

**www.GuitarAmpsOnline.com**

Top Hat • THD • SWR  
Low Prices! Free Shipping!

**Stick, Warr, Mobius Megatar players:** Heard the Trax TouchBass™? Touchstyle heaven - great sound, great value! (800) 310-9190 [www.traxbass.com](http://www.traxbass.com)

**Twanger PraxAx™**

Guitar,  
Bass,  
Banjo &  
Mandolin



**Portable Picking Practice**

Around \$40  
toll free 888-944-2481  
[www.twanger.com](http://www.twanger.com)

**USA musician .com**  
Best prices on thousands of products  
FREE online classified ads  
FREE band web page  
Product manuals, club & radio info  
[www.usamusician.com](http://www.usamusician.com)

**Guitars**, used and vintage and amps at fair prices. We trade and ship worldwide. **Free list**. Established in 1975. **The Guitar Emporium**, 1610 Bardstown Rd., Louisville, KY 40205 (502) 459-4153

**WWW.MIGUITAR.COM** The Mirage guitar played by professionals.

**MOM'S MUSIC**. For all your guitar needs. Fender - Line 6 - Parker - Takamine - Ibanez - Gibson - Jackson - Vox - Yamaha - Marshall - Zoom - Korg - and more. (800) 467-MOMS, ask for Ryan. [www.momsmusic.com](http://www.momsmusic.com)

[www.andysguitars.com](http://www.andysguitars.com). Hundreds in stock. 1208 N. Monroe, Tallahassee, FL 32303 (850) 224-9944.

**Roxy Music's "Online Secure Discount Catalog!"** [www.roxymusic.com](http://www.roxymusic.com). Guitars, amps, effects. Or call (800) 535-7699 for free catalog!

# Classifieds

## INSTRUMENTS

**GUITAR VILLA**  
can quote that price AND ship free!  
Toll-free order line: (888) 746-9200.  
www.guitar-villa.com

www.dekarmusic.com  
(888) 485-4230

- Fender Custom Shop Master dealer
- Fender, Gibson, Guild, Ibanez
- Specials on new and used gear
- Customer satisfaction is #1

**DO YOU HAVE A DREAM GUITAR?** You can make one with our US-made best quality parts. MusiKraft, Inc., Dept. GP PO Box 532, Sicklerville, NJ 08081 Phone: (856) 728-5555 Website: www.musikraft.com E-mail: gulab@musikraft.com

**GUITAR DIGEST** - The Vintage and Used Instrument Magazine. Informative articles! Collector's tips! Dealer stocklists! Free nationwide classifieds! Show listings! 6 issues/\$10.00. Sample \$2.00. **GUITAR DIGEST**, PO Box 66, Dept. P, The Plains, OH 45780. MC/Visa: (740) 592-4614

**AMERICAN GUITARS, REVISED EDITION, 1992.** The "best book ever written on guitars" has been updated with nearly 60 new names (Benedetto and Benedict to Zion and Zon) and updates (Alembic to Taylor). New: How to tell US-made reissue Fenders from Japan-made reissues, which Fender amps are made in Oregon, Taiwan, and Mexico, the true story of the Esquire, how to decode price lists to reveal Japanese vs. US Fenders, which Gretsch parts are made in America, who owns Gibson, dating Fender amps, whatever happened to B.C. Rich? Histories of Charvel, G&L, Steinberger, PRS, many more! Billboard's review: "...owners of the original [should] at least explore [acquiring] this one." NPR Radio: "The perfect gift!" 370 pages, 139 color plates, nearly 1,000 illustrations. By Tom Wheeler, HarperPerennial, \$25.00. At bookstores, or call (800) 331-3761 Dealers: (800) 237-5534.

After **FUSEBLOWER2** hit, new **Jacques** pedals coming 2002. **DD CUP** double germanium booster, **TUBE BLOWER** final green overdrive & **MEISTERSINGER** bbd analog chorus. Pre-order at [www.ts808.com](http://www.ts808.com).

## INSTRUMENTS

www.willcuttguitars.com  
PRS  
HAMER  
Z  
(859) 276-2713

Handmade premium  
Guitars and Basses



MJ GUITAR  
ENGINEERING  
www.mjguitar.com  
Tel: (707) 588-8076

THE STUDIOBOX  
DIGITAL AUDIO WORKSTATIONS  
-1-866-YOUR-BOX (1-866-968-7269)  
www.thestudiobox.com

**Spector**  
www.spectorbass.com

**vintageguitar.info**

## PARTS/ACCESSORIES

**REPAIR AND BUILD GUITARS!** Free catalog packed with thousands of parts, tools, woods, kits, books and videos. Featuring StewMac tools and Waverly machines. Stewart-MacDonald, Box 900-G, Athens, OH 45701 Call (800) 848-2273 [www.stewmac.com](http://www.stewmac.com)

**SINGERS! REMOVE VOCALS**  
Unlimited Free Backgrounds  
(from Original Standard Recordings)  
Thompson Vocal Eliminator™  
VE-4 Free Brochure/Demo  
24 Hour Demo/Info Line  
(770) 482-2405 - Ext 25  
LT Sound Dept. GP1 7900 LT Parkway, Lithonia, GA 30058  
Internet: [www.LTSound.com](http://www.LTSound.com)  
Better Than Karaoke For Over 25 Years!

**PEDALS, PEDALS, PEDALS!** EH, Stamps, Boss, Dig., Guyatone, Mooger, Carl Martin, Zvex, Menatone, and tons more! **World Pedal Headquarters!** Musictoyz.com, Westbury, NY (516) 338-4316. Web: [www.musictoyz.com](http://www.musictoyz.com) E-mail: [sales@musictoyz.com](mailto:sales@musictoyz.com)

**PROTECT & ORGANIZE**  
Custom Covers 800-344-8854  
[tukicovers.com](http://tukicovers.com) [cordfolio.com](http://cordfolio.com)

**WHILE THEY LAST:**  
**Electro-Voice Force & Force Monitors**  
(Old Cosmetics)  
New In-Box  
\$479 a pair  
563-583-8271  
[www.rondinellimusicaudio.com](http://www.rondinellimusicaudio.com)

[www.linearpickups.com](http://www.linearpickups.com) Pickups featuring repositionable, interchangeable pole pieces. (585) 663-2344

Online/Mail Order - Hundreds of guitar parts - [www.GRGuitars.com](http://www.GRGuitars.com) Catalog (360) 724-7016

An ad in GUITAR PLAYER's Classifieds reaches more than 148,000\* serious guitarists for only \$3.15 per word plus \$7.00 for an address. Minimum charge: \$25.00. Please underline words to appear in bold type and add 50¢ additional per bold word. Please indicate clearly any words to appear in all capitals and add 25¢ per all cap word. Each phone number (including area code), e-mail address, or website address counts as one word. Display Classifieds: \$205.00 per vertical column inch (column width is 2-1/4 inches). Color (Display Classifieds only): 25% additional. **Deadlines:** the 8th of the month, 2 months prior to on-sale date (for example, August 8th for the November issue, on-sale in early October). All Classified ads are also posted on our website ([www.guitarplayer.com](http://www.guitarplayer.com)) at no addi-

tional charge. All ads must be received in writing, paid in full in advance. Businesses must list business name in ad. All ads must be music-related. Retailers may not list discounted prices or percentages, unless items are used or advertiser is the sole distributor. Advertisers must provide us with their complete name, street address, and phone number, whether or not they are included in the ad copy. (You may list a PO Box address in your ad, however.) Mail ads to: GUITAR PLAYER Classifieds, Attn: Joanne Martin, 2800 Campus Dr., San Mateo, CA 94403 FAX (if paying by MasterCard, Visa, or American Express): (650) 513-4616. For more information, call Joanne Martin at (650) 513-4376; E-mail: [jmartin@musicplayer.com](mailto:jmartin@musicplayer.com). (\*Audited circulation, does not include pass-along rate.)

Please type or print your ad clearly. Use a separate sheet of paper if you need more room

### TO COMPUTE COST OF AD

# words x \$3.15 = \_\_\_\_\_  
# bold words x \$ .50 = \_\_\_\_\_  
# ALL CAPS wds x \$ .25 = \_\_\_\_\_  
Address \$7.00 = \_\_\_\_\_  
Total cost per issue = \_\_\_\_\_  
(minimum \$25.00)

x number of issues to run x \_\_\_\_\_  
Total payment = \_\_\_\_\_

☐ Payment enclosed, or Charge my  
☐ Visa ☐ MasterCard ☐ American Express

Card # \_\_\_\_\_

Expiration date: \_\_\_\_\_

Signed \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

E-mail \_\_\_\_\_

GP

Category ☐ Guitar Shows ☐ Instruments ☐ Parts/Accessories ☐ Duplication/Replication ☐ Websites  
☐ Schools ☐ Instruction ☐ Software ☐ Songwriting ☐ Records/CDs/Videos ☐ Employment ☐ Other

(do not include address when counting words)



# Classifieds

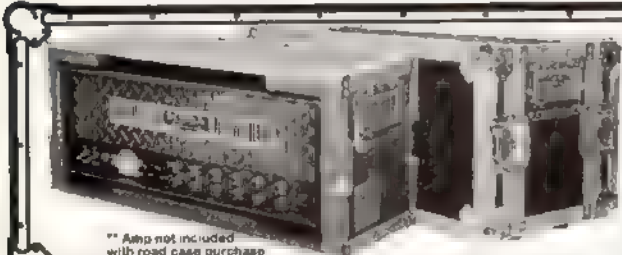
PARTS/ACCESSORIES

PARTS/ACCESSORIES

PARTS/ACCESSORIES

## JustStrings.com

World's Largest Selection of Guitar & Bass Strings!  
Sets, Singles & Bulk Strings [www.juststrings.com](http://www.juststrings.com)



**DoubleLid Amp Head Road Cases**  
ATA top quality construction. Perfect fit with foam openings for handle, vent, and feet. Solid foam front & rear lids. Anti-vibration rubber feet.  
Order at [www.affordable-cases.com](http://www.affordable-cases.com)  
800-785-4848  
Also cases for combo amps, cabinets, rack mounts, mixers, keyboards, etc.

\*\* Amp not included with road case purchase

**Tube Amp Modification Kits.** Step by step easy to follow. D.I.Y. and save \$ Free catalog **Circuitrix**, 363 Main St., Fiskeville, RI 02823 (401) 823-7952 [circuitrix@compuserve.com](mailto:circuitrix@compuserve.com)

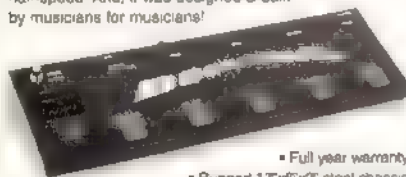
Do you want to improve your playing fast?

Then get a hold of a

### BOOMERANG

Phrase Sampler

It will play rhythm while you solo. for days. Its powerful and easy to use. It's a musical scratch pad. Wireless accompanist, and creative tool. It can record create loops, layer unlimited parts, playback in reverse or half speed, play backward leads live, and more. It records for two minutes, four minutes on half-speed. And, it was designed & built by musicians for musicians!



- Full year warranty
- Rugged 17"x5"x2" steel chassis
- Easiest to use looping device on the planet
- Made in the USA - Hell, it's made in Texas.

So go to your local music store and don't leave until they get you a Boomerang® Phrase Sampler or drop us a line. List price is \$599 but talk to your local store for your best deal.

Boomerang Musical Products  
PO Box 541595  
Dallas TX 75354-1595 <http://www.boomerangmusic.com>  
800-530-4699  
[mnelson@dmans.com](mailto:mnelson@dmans.com)

Dealer inquiries welcome.

**Custom painting**, guitar bodies and necks with your choice of polyester colors; MusiKraft, Dept BGP, PO Box 532, Sicklerville, NJ 08081 or 856-728-5555. E-mail [gulab@musikraft.com](mailto:gulab@musikraft.com)

**Fine Handstitched Custom-Molded Leather Guitar/Bass Cases.** [www.lafrancecases.com](http://www.lafrancecases.com)



**Hand-tooled leather straps**  
EL DORADO GUITAR ACCESSORIES  
[www.eldoradostraps.com](http://www.eldoradostraps.com)  
MC / VISA catalog / info 626.791.4995

### Guitar Parts - DIRECT

- Tuners
- Bridges
- Knobs
- Pickguards
- Pickups
- Much More

[www.CustomShopParts.com](http://www.CustomShopParts.com)

Making THE COOLEST PICKS IN THE UNIVERSE  
Visit [www.butterflypicks.com](http://www.butterflypicks.com)

**WORKING-CLASS MUSICIANS** Affordable strings, harmonicas and accessories. Save now! [www.wcmusician.com](http://www.wcmusician.com)

**STAY TUNED!** with **BIG BEND'S NUT SAUCE!** The original nut and bridge lubricant. Stays where you put it! Space age lubricant reduces friction at nut. Bridge and string guides! \$10 + \$2.50 shipping and handling. MI residents add 6% sales tax. **BIG BEND'S L.L.C.**, PO Box 324, Plainwell, MI 49080-0324. Toll-free 888-788-BEND or 616-685-1866. Discover, VISA, MasterCard

**YOU NEED A PEDALBOARD!!** Professional pedalboards/roadcases built to your specs for as little as \$79.00!! [WWW.NYCPEDALBOARDS.COM](http://WWW.NYCPEDALBOARDS.COM) Toll-free 1 (888) 633-8450



### #1 PLAYER'S CHOICE!

Guitar Polish, Fretboard Conditioner  
Cymbal Polish & Polish Cloths  
[www.izardspt.com](http://www.izardspt.com) (231) 578-8000

**mosesgraphite**  
**FENDER NECKS**  
CERTIFIED BY FENDER

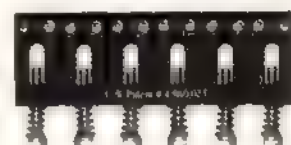


that each replacement neck has a quality at least as high as that of replacement necks manufactured by FMC. These necks are licensed to MOSES, INC., by Fender under a quality control trademark license.



**541.484.6068**

The only thing you'll break is a sweat.



**String Saver Saddles™**

Played by **Kenny Wayne Shepherd, Dick Dale, Aerosmith, Guns 'n Roses, L.A. Jones, Stone Gossard, Don Carr**

"I routinely broke a string every other gig...It's been one year since I've installed String Saver Saddles on my strut and have yet to break even one string in that period. Thank you, thank you, thank you." **Jeff Cheers -**

**Graph Tech**  
Guitar Labs

Call Toll Free 800-388-7011 Ext.33

Tel. 604-940-5353 Fax 604-940-4961  
[www.graphitech.bc.ca](http://www.graphitech.bc.ca)

**GuitarElectronics.com**  
The Resource for Guitar & Bass Electronics



- Electric & Acoustic Pickups
- Electronic Parts & Hardware
- 100+ Diagrams & Wiring Mods

Made with the best components available from Seymour Duncan-Bartolini-Gibson-Shadow AllParts


# Classifieds

## ACOUSTIC MATERIALS

### Tired Of Bad Sound? It's Time To Take A Stand.

The GRAMMA™ is a hot new guitar amplifying device that floats on air, mounted, submersible, turntable or more for heavy total acoustic resistance.

Wherever device you put on top of a GRAMMA will instantly perform a lot more like it was designed to!



Instantly notice dramatic, true tone, higher volume, no feedback and a live, no resonance free purity will never through you & get out of your past!

**GRAMMA™ ROCKS!**

1-800-959-3343 • [www.auralex.com](http://www.auralex.com)

## EMPLOYMENT OPPORTUNITIES

**WORK AT HOME PLAY MUSIC & EARN CASH**  
(949) 223-3940

[www.MusiciansContact.com](http://www.MusiciansContact.com). Paying jobs online. Thousands of satisfied members since 1969 (818) 888-7879

**MUSICIANS NATIONAL REFERRAL**  
Where pro musicians & bands connect.  
World's largest, most preferred referral.  
Ask about our Lifetime membership. (800) 386-4447  
<http://www.musicianreferral.com>

Heavy improv metal guitarist and drummer with studio in San Francisco **seek slammin bassist** for serious jams [castaneda\\_d@hotmail.com](mailto:castaneda_d@hotmail.com)

## INSTRUCTION

**2002 Accent on Music Guitar Seminar:** Muriel Anderson, Stephen Bennett, Mark Hanson, Fingerstyle, slide, harp guitar, arranging, composing, etc. All levels welcome August 5-11, Portland, Ore. Info: [www.AccentOnMusic.com](http://www.AccentOnMusic.com) Accent On Music, 19363 Willamette Dr PMB#252, West Linn, OR 97068; (503) 699-1814, E-mail [info@accentonmusic.com](mailto:info@accentonmusic.com)

**ENORMOUS, UNIQUE SELECTION!** Instructional guitar tab books and videos. All styles. Free Catalog. Chord Melody Productions, PO Box 4132, Dept. G, Annapolis, MD 21403 (410) 729-3859. **WEBSITE:** [WWW.CHORDMELODY.COM](http://WWW.CHORDMELODY.COM)

**FREE VIDEO OFFER:** Videos by Chet Atkins, Wes Montgomery, Joe Pass, Freddie King, Larry Coryell, John Renbourn, Stefan Grossman and many others. Finest in Historical and Instructional videos (Blues, Jazz, Celtic, Ragtime, Bluegrass). Check our website [www.guitarvideos.com](http://www.guitarvideos.com) for FREE video offer or write: Stefan Grossman's Guitar Workshop, PO 802, Sparta, NJ 07871

**EMAIL YOUR AD!**  
[jmartin@musicplayer.com](mailto:jmartin@musicplayer.com)

## INSTRUCTION

**10,656 Lead Guitar Runs.** Amazing book diagrams 888 Rock and Blues Runs. Quick Easy Method. Guaranteed. Send \$9.95 to: **Textnetics**, 6399 Cheekwood Ave., Memphis, TN 38134

**BE A RECORDING ENGINEER**

**★ TRAIN AT HOME** with

Easy Home-Study practical training in Multi-track Recording. Join our successful working graduates or build your own studio.

**FREE INFORMATION.**

**Audio Institute of America**  
2100 Ave. of the Stars, San Francisco, CA 94115  
Or write: [www.audiointellect.com](http://www.audiointellect.com)

**RECORDING ENGINEER. On The Job Training** in local major recording studios. Part-time, nights, weekends. No experience required. **Ask about our record label!** Free brochure and recording tells how: 1 (800) 295-4433 Check out our website: <http://www.sna.com/musicbiz>

**ATTENTION ALL GUITAR PLAYERS** Learn the super fast way to compose original guitar music and play great solos. Visit our website at [www.guitarmentor.com](http://www.guitarmentor.com) or call (902) 543-5134

**FREE GUITAR TAB CATALOG** - Virtually all the transcriptions in print! Rock, metal, country, folk, classical, jazz, flamenco & more! **GUITAR ONE-STOP**, Dept GP, 4607 Maple Ave., Baltimore, MD 21227 (410) 242-0326 Foreign - send US\$3.00 Or see it all on-line <http://www.kirkpatrickguitar.com>

New! **FRETBOARD FLASHCARDS** Revised Second Edition. Guitar: 72 color-coded cards, \$15.95 + \$2.75 S&H. 12 Tone Music Publishing, PO Box 20564, Dept GP, Dayton, OH 45420. 1 (800) 256-4858 [www.12tonemusic.com](http://www.12tonemusic.com)

**CHARLIE BANACOS LESSONS BY MAIL:** PO Box 272, Manchester, MA 01944, USA, or visit [www.charliebanacos.com](http://www.charliebanacos.com)

**Drumset Lessons Thru the Mail** for brochure send \$1.00 U.S. to: Horrigan Drum School, 342 Centre St., Brockton, MA 02302 USA

**CUSTOM TRANSCRIPTION SPECIALIST.** (Large catalog.) John Maier, 55 William St., Dept. G, Pleasantville, NY 10570. (914) 741-6321 [www.guitar-lessons-at-home.com](http://www.guitar-lessons-at-home.com)

**WWW.PLAYLEADGUITAR.COM.** Learn scales, modes the easy way.

**ABSOLUTELY UNDERSTAND GUITAR** The ultimate video guitar lesson program. Toll-free (866) 477-9900 [www.absolutelyunderstandguitar.com](http://www.absolutelyunderstandguitar.com)

For a revolutionary approach to learning blues guitar, go to [www.playingbluesguitar.com](http://www.playingbluesguitar.com)

The Secrets of Successful Practicing are at [www.guitar.co.nz](http://www.guitar.co.nz)

**www.handHealth.com.** Exercise products and programs designed to improve strength, dexterity and coordination in the hands and fingers. Distributors of the **Finger Fitness Program** PO Box 13359, Dept. G, Hamilton, OH 45013 Order line 888-868-HAND (4263) Info Line: 513-868-7933 Fax: 513-868-9038

## INSTRUCTION

**JAZZ GUITARISTS** - Comp the tunes you MUST know w/**Essential Standards Vol. 1**, w/tab \$12.95 + \$1.50 (\$4.00 foreign) to M Pub - GP, PO Box 1234, Stamford, CT 06904-1234 USA

**WWW.MOREGUITAR.COM** NEW CD-ROM FOR INTERMEDIATE GUITARISTS

The **ORIGINAL CUSTOM TRANSCRIPTION SERVICE** - Professional, fast, accurate! John McGann, PO Box 688-GP, Jamaica Plain, MA 02130-0006 (617) 325-6853. [www.johnmcgann.com](http://www.johnmcgann.com)

## DUPLICATION/REPLICATION

**GET A BREAK!**  
With our **BIG BREAK CD Package!**

**\$1099.00**

Package includes:  
• 4 Pages, 8000+ songs & lyrics  
• 2 Audio files  
• All files  
• Free delivery

**1.800.835.1362**  
or get your **ONLINE QUOTE** at: [www.healeydisc.com](http://www.healeydisc.com)

**healeydisc**

**www.duplicatorz-R-us.com**  
**CDR Duplicators • DVD Duplicators**  
**CDR Printers • Media • Accessories**

## WEBSITES

**Blues and Rock Backing Tracks.**  
<http://www.mp3.com/johnturnerband>

**DRAWBRIDGE MUSIC** Music Books, Instructional Videos/DVD's, Software, Strings, Drumsticks, Reeds, Electronics, Accessories, Musical Supplies, Kid's Stuff, and much more [www.drawbridgemusic.com](http://www.drawbridgemusic.com)

**timberens.com**, a Website for Guitarists. Learn something. Have some fun

**a-la-cut.com** needs music! Pull out that little ditty and send it in - you make money when it sells! Go to [a-la-cut.com](http://a-la-cut.com) for details

**www.GUITARPLAYER.com**

**GuitarElectronics.com** Diagrams & Mods-Parts-Tech Advice. [www.guitarelectronics.com](http://www.guitarelectronics.com)

**www.curtisguitar.com** Instrumental guitar floating between jazz and rock



# Classifieds

## SOFTWARE

**PLAY LIKE THE GUITAR LEGENDS.** Learn favorite riffs faster — **GUARANTEED!** New SlowGold PC software lets you slow down recorded music on your computer, for easiest-ever learning. Rave reviews from 3 leading music mags. **FREE** 30-day download at [WWW.SLOWGOLD.COM](http://WWW.SLOWGOLD.COM). Or call toll-free: 1 (877) 866-8454, today

**MusEdit - Powerful music notation software!**  
 Easily translate treble to bass, and bass to treble (or both). Transpose. Easy lyric entry. 8700 chords/edit your own. Alternate guitar tunings. MIDI Out. Great printing. (Windows 95/98/NT) Scrolling, many more features. 156 pg. manual. Yowza Software. PO Box 4275, Berkeley CA 94704. 800-234-0427. demos & info at: [www.musedit.com](http://www.musedit.com) e-mail: [info@musedit.com](mailto:info@musedit.com) **ONLY \$79** (Check M.O. VISA MC Amex)

**BAND-IN-A-BOX**  
**Down Beat Magazine raves**  
**Band-in-a-Box** is the most significant contribution to Jazz Education since Jamey Abersold Records.  
 The award-winning **Band-in-a-Box** accompaniment software for Macintosh® & Windows® is so easy to use! Just type in the chords for any song using standard chord symbols (like C, Fm7 or C13b9), choose the style you'd like, and **Band-in-a-Box** does the rest — automatically generating a complete professional quality five instrument arrangement of piano, bass, drums, guitar and strings in a wide variety of popular styles.  
**Band-in-a-Box Pro \$88 USD**  
**Band-in-a-Box MegaPAK \$249 USD**  
**PG Music Inc.**  
 29 Cadillac Avenue  
 Victoria, BC V8Z 1T3 Canada  
**1-800-268-6272**  
**(250) 475-2874**  
 **PG music**  
[www.pgmusic.com](http://www.pgmusic.com)  
 E-mail: [sales@pgmusic.com](mailto:sales@pgmusic.com)

**"SIBELIUS IS THE ULTIMATE CREATIVE TOOL"**  
 — Andy Summers  
 Former guitarist with The Police  
**Sibelius 2 Music Notation Software for Musicians**  
 CALL 888-474-2354 FOR A FREE VIDEO AND DEMO  
[www.sibelius.com/guitar](http://www.sibelius.com/guitar)

**eMedia Makes Guitar Easy!**  
 Learn from CD-ROMs with hit songs!  
 **Newsweek - "Top 50 CD-ROM of the Year!"**  
**Also Available:**  
 Intermediate Guitar  
 Beginning Bass  
 Interactive Song Titles  
[www.emediamusic.com](http://www.emediamusic.com) (888) 363-3424

**Authentic Sound:** Recorder and Studio. Inexpensive recording, editing and mixing software for Macintosh computers. [www.innerloop-prod.com](http://www.innerloop-prod.com)

**SMALL ADS WORK TOO!**

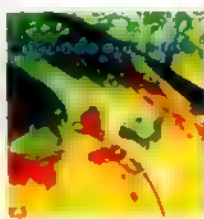
## RECORDS/CDs/VIDEOS

Who ARE These Guys? 21st Century Mersey Sound [www.Vykrs.com](http://www.Vykrs.com). Don't Miss It!

**British Blues Rock Guitarist, Taz Taylor** Debut US CD. Hear it [www.TazTaylor.com](http://www.TazTaylor.com)

## "Blew Me Away" — Steve Vai

THE ARTIST PERSONALLY SELECTED BY STEVE VAI AS THE WINNER OF THE IBANEZ/STEVE VAI/TONOS GUITAR CHALLENGE



## MICHAEL LEE HILL

"The Guitar Work Is Superb, Righteous" *Tab A&R*

"Finally Something Interesting!" *Jeff Johnston*  
 Pawar Guitars President

Order Michael's new CD **Frozen Thought** through all major online retailers such as Guitar9.com, Amazon.com, Bestbuy.com, ETC

[PAWARGUITARS.com/MichaelLeeHill](http://PAWARGUITARS.com/MichaelLeeHill)

## SCHOOLS

**Lutherie Training.** Hands-on Acoustic Guitar, design, construct, assemble, finish, set-up. Intensive seven-week guitar immersion. Since 1986. Follow-up options, harp or resonator construction. **TIMELESS INSTRUMENTS:** 1 (888) 884-2753 Box 51, Tugaskie, Sask., Canada, S0H 4B0. E-mail: [timelessgtrs@sk.sympatico.ca](mailto:timelessgtrs@sk.sympatico.ca)

**AMERICAN SCHOOL OF LUTHERIE**  
 The real deal. Learn state-of-the-art Guitar Making, Design and Repair from the world's finest luthiers.  
 (707) 431-8530  
[AmericanSchoolOfLutherie.com](http://AmericanSchoolOfLutherie.com)

**GUITARCOLLEGE.COM.** Your chance for the education you've always wanted! **FREE BROCHURE** 1 (800) THEORY-6. PO Box 2038, Oakhurst, CA 93614

**Summit School.** Archtop, Acoustic, Electric and Repairs. 3:1 student-teacher ratio in pristine British Columbia. New courses: Recording and live sound. Box 9, Goodyear Rd., Qualicum Beach, BC, Canada V9K 2A3. Phone/fax: (250) 757-8807. Toll-free: 1 (888) 901-9903. E-mail address: [luthiersintl@bcsupernet.com](mailto:luthiersintl@bcsupernet.com)

**MUSIC THEORY COURSE FOR GUITAR.** Correspondence Course. Certificate issued on completion. Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389-3944, USA. Phone: 1 (800) 621-7669, E-mail: [JSutton15G@aol.com](mailto:JSutton15G@aol.com); Web Site <http://www.guitar-jimsuttoninst.com>

## SCHOOLS

**GUITAR BUILDING AND REPAIR SCHOOL.** Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing, and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial aid available for those who qualify. Contact: **Roberto-Venn School of Luthiery**, 4011 S. 16th St., Phoenix, AZ 85040. (602) 243-1179 [www.roberto-venn.com](http://www.roberto-venn.com)

**YOUR AD CAN BE HERE!**  
 Call Joanne Martin at  
 (800) 513-4378

**Curbow School of Lutherie.** "High Tech, Hands On" Electric guitar and bass design and construction. Intensive repair and modification courses. Study with Greg Curbow in the beautiful North Georgia Mountains. July class now forming. Contact: Curbow String Instruments, PO Box 309, Morganton, GA 30560 (706) 374-2873 [www.curbow.com](http://www.curbow.com)

Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market. Financial aid available to qualifying US veterans. Call (616) 796-5611, or write **BRYAN GALLOUP'S GUITAR HOSPITAL**, 10495 Northland Dr., Big Rapids, MI 49307 (800) 278-0089 [www.galloupguitars.com](http://www.galloupguitars.com)

## OTHER

## "LOOKING FOR A RECORD DEAL???"

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your **FREE** information.

**Talent 2000**  
**1-800-499-6395**

**In Cold Sweat: Interviews with Really Scary Musicians**  
 Uncensored interviews with **GENE SIMMONS** of Kiss, **PETER DINKlage** of Joy Division, New Order, and Morano. **JERRY CASALE** of Devo; and **SCOTT THURNE** of Frank Zappa's live band.

**ILLUMINATING (AND SCARY) STUFF**  
 —The Big Takeover

**WINDUP! COLLING FRANK ZAPPA BOOK**  
 —Mike Keneally, former Frank Zappa guitarist

Available directly from **LimeLight Editions**  
 118 East 30th Street,  
 New York, NY 10016 USA  
 Tel. (212) 532-5525  
 Fax (212) 532-5526  
[www.limeLightEditions.com](http://www.limeLightEditions.com)  
 Excerpts can be found at [www.thomaswictor.com](http://www.thomaswictor.com)



**MODERN-RETRO:** Vintage audio repair: Amplifiers, HiFi, Radios, and Televisions. Custom design services. Expert service. Competitive rates. All work guaranteed. Contact Glen at (530) 265-8390 or [www.modern-retro.net](http://www.modern-retro.net)

**WANTED Guitar Player Issues** with tablature/staff notation of Sixties recordings with Eric Clapton and Peter Green. e-mail to [jan.veltman@planet.nl](mailto:jan.veltman@planet.nl)



# Ad Index

The following companies would love to provide you with more information on their products & services. Please contact them at the numbers below, and for better service, tell 'em "I saw it in Guitar Player!"

## GUITARS

Baker Guitars/bakerguitars.com	72
Brian Moore Guitars/brianmooreguitars.com	133
Burns Guitars/burnsusa.com	45
Carvin/carvin.com	34
Cort/cort.com/847-498-6491	66
Crafters of Tennessee/crafterstn.com/615-773-7200	152
D'Angelico/dangelicoguitars.com/908-518-9010	154
Dean Guitars/deanguitars.com/727-519-9669	128
Deering/deeringbanjos.com/800-845-7791 x.107	114
DiPinto Guitars/dipintoguitars.com/215-923-2353	115
Fender/fender.com/480-596-9690	68
Fernandes Guitars/fernandesguitars.com	75
Garrison/garrisonguitars.com	20/21
Gibson/gibson.com/877-258-3477	98
Godin/godimguitars.com/514-457-7977	14, 36, 60, 148
Ibanez/ozzfest.com	81
Martin Guitars/martinguitars.com/800-633-2060	4
Parker Guitars/parkerguitars.com	106, 143
PRS/prsguitars.com/410-643-9970	12, 122
Route 101/route101guitars.com/805-641-3500	82
Saga Musical Instruments/sagamusical.com/850-588-5558	132
Terry C. McInturf Guitars/mcinturfguitars.com/919-552-4586	117
Washburn/washburn.com/idol	7
Zion/zionguitars.com/919-754-9790	134

## AMPLIFIERS

Alessandro/alessandro-products.com/215-355-6424	115, 116
Ashdown/hhbusa.com/310-319-1111	79
Bruno Amps/brunoamps.com/718-424-2929	110
Crate/v-seriesamps.com	150
Fender/fender.com/480-596-9690	15
Groove Tubes/groovetubes.com/818-361-4500	62
Hartke/hartke.com	61
Hughes & Kettner/hughes-and-kettner.com/zentara/800-452-6771	83
Jl Concept/Engl/jlconcept.com/818-610-2896	150
Koch/koch-amps.com/612-875-3650	60
Kustom/kustom.com/800-999-5558	92
Laney/laneyusa.com/888-860-1668	73
Marshall/marshallamps.com	18/19
Matchless/matchlessamplifiers.com/310-481-8231	76
Maven Peal/802-456-1607	58
Motion Sound/motion-sound.com/801-265-0917	138
Peavey/peavey.com	41
Roccaforte Amps/roccafortamps.com/949-488-0259	56
Roland/rolandus.com/323-890-3780	99
THD Electronics/thdelectronics.com/206-781-5500	58
VHT/vhtamp.com/818-253-4848	40
Victoria/victoriaamp.com/630-369-3527	116
Vox/voxamps.co.uk/631-393-8530	IFC

## STRINGS

Black Diamond Strings/blackdiamondstrings.com	48
D'Addario/daddario/800-DADARIO	3, 74, 120
Dean Markley/deanmarkley.com/800-800-1008	8
Elkix Strings/elkixstrings.com	42
Ernie Ball/ernieball.com/805-544-7726	1
GHS/ghsstrings.com/800-388-4447	11
Vinci Strings/vincistrings.com/847-949-044	94

## RECORDINGS

Quinten Hope/quintenhope.com	132
Shrapnel Records/shrapnelrecords.com/800-937-8943	141
Universal	33
Warner Music Group	40

## RECORDING EQUIPMENT

Cakewalk/cakewalk.com/888-CAKEWALK	32
Fostex/fostex.com/562-921-1112	70
IK Multimedia Productions/amplitube.com/866-243-1718	140
Korg/korg.com/d1600/800-335-0800	37, 77
Tascam/tascam.com	IBC
Zoom/samsontech.com	136/137

## PARTS/COMPONENTS/PICKUPS/ACCESSORIES

Allparts/281-391-0637	142
Artec/artecsound.com	114
Auralex Acoustics, Inc./auralex.com	117
Breszy Ridge Instruments/jpsstrings.com/800-235-3302	114
Brooklyn Gear/pickboy.com/877-700-4327	131
Coffin Case/CoffinCase.com/818-767-3511	82
Discount Distributors/discount-distributors.com/800-346-4638	62

Duck's Deluxe/ducksdeluxe.com/702-878-4948	116
Electro-Harmonix/ehx.com/718-937-8300	127
Fishman/fishman.com/508-988-9199	38
Get'm Get'm/getmgetm.com/323-662-0275	117
George L's/georgels.com/615-868-6376	131
Graph Tech/stringsaversaddies.com/604-940-5353	115
Grover/grover.com	115
Hearos/hearos.com	117
Ice Pix/ice-pix.com/888-606-7771	116
LR Baggs/lrbaggs.com/805-929-3545	72
Luthiers Mercantile/mlil.com/800-477-4437	114
Mojo Gear/mojogear.com	115
PedalPad/pedalpad.com/785-862-4723	148
Peterson/petersons.com/708-388-3311	51
Planet Waves/planet-waves.com/800-DADARIO	53, 142
ProCo/procosound.com/800-253-7360	78
Redwood/redwoodmusic.com	117
Seiko/kamanseic.com	BC
Seymour Duncan/seymourduncan.com/805-964-9610	59
Shubb Capos/shubb.com/707-876-3001	114
Sustainiac/sustainiac.com/317-340-1161	115
Visual Sound/visualsound.net/561-637-6678	108
Warmoth/warmoth.com/253-845-0403	78
Zaolla/zaolla.com/800-255-7527	74

## EFFECTS DEVICES/SIGNAL PROCESSORS

ART/artproaudio.com/716-436-2720	110
Boss/boss-us.com/800-386-7575	6
Digitech/digitech.com/801-566-8800	90
Dunlop/jimdunlop.com/707-745-2722	30
Electro-Harmonix/ehx.com/718-937-8300	84/85
European Musical Imports/europeanmusical.com/201-594-0817	116
IK Multimedia Productions/amplitube.com/866-243-1718	140
Line 6/line6.com	5
Morley/morleypedals.com/847-639-4646	44
Radial/radialeng.com/604-942-1001	135
Rocktron/rocktron.com/616-968-3351	96
Roger Linn Design/rogerlinndesign.com	52
Sabine/sabine.com/800-626-7394	16
Tech21/tech21nyc.com/212-315-1116	50
ToneWorks/korg.com/800-335-0800	109
Yamaha/yamaha.com/guitars/877-YAMAHA-5	2

## MICROPHONES/WIRELESS/SOUND REINFORCEMENT

AKG/akgusa.com/615-620-3800	63
Community Professional/soundspeakers.net/800-523-4934	126
Celestion/celestion.com/631-249-1399	88
Eminence/www.eminence.com/502-845-5622	17
Mackie/mackie.com/800-258-6883	9
Samson/samsontech.com	10

## PUBLICATIONS/VIDEO/INSTRUCTION/SCHOOLS

American Educational/eartraining.com/888-745-8880	160/161
Backbeat Books/backbeatbooks.com/866-222-5232	114, 155
Bill Edwards Publishing/billedwards.com/800-848-9606	146
JK Lutherie/jklutherie.com/800-344-8880	159
Mel Bay/melbay.com/800-8-MEL BAY	158
Musician's Friend/musiciansfriend.com/800-776-5173	111
Musictech College/musictech.com/800-594-9500	150

## RETAILERS

Elderly/elderly.com/517-372-7890	52
Guitars/guitars.com/203-786-4734	116
Interstate Music/interstatemusic.com/877-213-2581	50
L and M Music/LandMusic.com/800-876-8638	80
LM Products, Inc./800-876-7651	148
Luthiers Mercantile/mlil.com/800-477-4437	114
Manny's/mannysmusic.com/866-PROMANNY	130
Musician's Friend/musiciansfriend.com/800-776-5173	111
Sam Ash/samash.com/800-4-SAMASH	156/157
Shreve Audio/shreveaudio.com/800-214-9222	138
Sweetwater/sweetwater.com/800-222-4700	124
West LA Music/westlamic.com/310-477-1945	80
Willcutt Guitars/willcuttguitars.com/859-276-2713	117

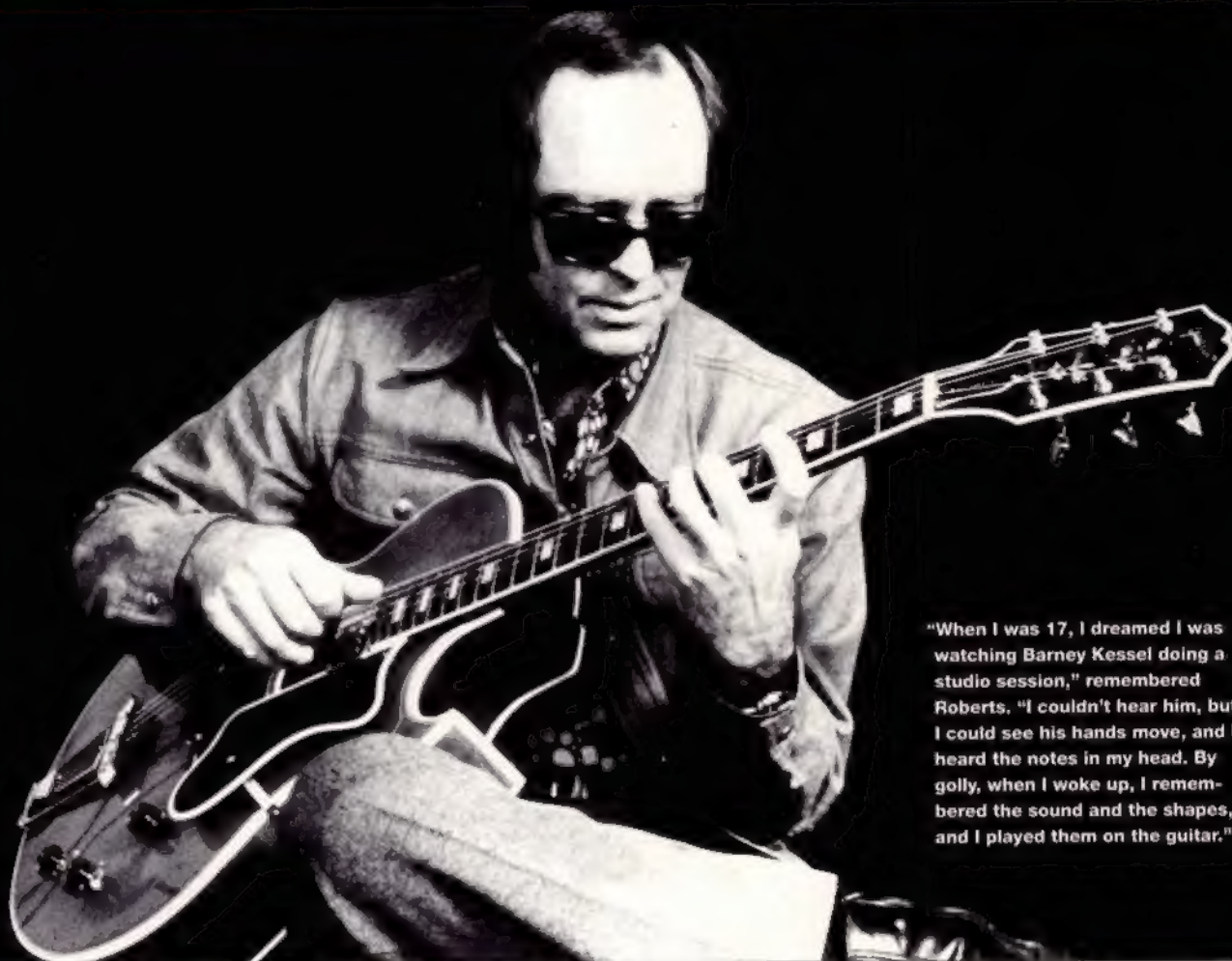
## OTHER

MusicPlayer Network/thetrackexchange.com	152
Music Yellow Pages/musicyellowpages.com	142
Peavey Giveaway/musicplayer.com	112/113
Ultrasound/ultrasoundrehearsal.com/212-967-5626	134

ADVERTISING: Dave Arnold/Northwest 650-513-4217, Deirdre Jones/NY 650-513-4541, Jon Levy/L.A. 818-994-3800, Michael Montgomery/Midwest 650-513-4518, Eric Shea/Southeast 801-571-8704

GUITAR PLAYER (ISSN 0017-5463) is published monthly by United Entertainment Media, Inc. Phone (650) 513-4300; FAX 650-513-4646; TELEX #278273. Please direct advertising and editorial inquiries to: Guitar Player, 2800 Campus Drive, San Mateo, CA 94403 Tel: 650-513-4300 Fax: 650-513-4646; ITT Telex #4494425. Periodicals postage paid at San Mateo, CA and at additional mailing offices. Subscription rates for the United States are \$24.00 for 12 issues. All orders from outside the U.S. must be accompanied by payment in U.S. funds with additional postage of \$15.00 per year for Canada and Mexico, \$25.00 per year for international. All international orders ship via airmail. All subscription orders, inquiries, and address changes should be sent to P.O. Box 58590, Boulder, CO 80322-8590. For quickest service, phone toll-free (800) 662-7644; in Colorado, (303) 678-8475, or (for existing subscriptions only) e-mail: mfr@meaddata.com. Please allow 5-6 weeks for address change to take effect. (Canadian GST included-Permit # 124513540). For back issue orders and inquiries, phone (800) 444-4881 (outside the U.S. [783] 841-1631). POSTMASTER: Send address changes to GUITAR PLAYER, Box 58590, Boulder, CO 80322-8590. Canada Post International Publication Mail Product (Canadian Distribution) Sales Agreement No. 0890871. All material published in GUITAR PLAYER is copyrighted © 1999 by Miller Freeman, Inc. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. 16mm microfilm, 35mm microfilm, 105mm microfiche, and article and issue copies are available from University Microfilms International, 300 N. Zeeb Rd., Ann Arbor, MI 48106. Phone (313) 761-4700. Vol. 47, No. 18.





"When I was 17, I dreamed I was watching Barney Kessel doing a studio session," remembered Roberts. "I couldn't hear him, but I could see his hands move, and I heard the notes in my head. By golly, when I woke up, I remembered the sound and the shapes, and I played them on the guitar."



### THE LATE HOWARD

Roberts was one of the best friends *Guitar Player*—and guitar players—ever had. Among the greatest jazz guitarists of all time, he also played on thousands of records (many of them hits), designed signature instruments for Gibson and Epiphone, wrote *GP* columns that people *still* talk about, and conducted sold-out seminars that attracted students ranging from beginners to seasoned veterans. Here are edited excerpts from Don Menn's June 1979 cover story with the inimitable and unforgettable Roberts. —TOM WHEELER

• • • • •

*Have you always been obsessed with music?*

I moved to L.A. when I was 20, and I spent my first year there wandering around town. I didn't have any place to live, or a car, or money, or even a change of clothes. All I had was a blue suit, a Gibson L-5 cutaway with a DeAr-

mond pickup, and a Gibson GA-50 amp. I'd play sessions, and someone would say, "Hey, you can sleep in my car tonight." I liked the idea of not being burdened with possessions. Even though it was uncomfortable at times, the trade-off was worth it.

*What's a good way to improve your technique?*

Putting what you study to immediate and practical use. Contrary to what you might think, long-range goals can be destructive. If you say, "Two years from now I'm going to be so-and-so good," you've sentenced yourself to two years of intermediacy. There's no such thing as an intermediate guitarist—it's just a personal view of oneself. Books say "Beginner" or "Advanced," but, to me, you're either doing it or you aren't.

Why learn a dull, lifeless exercise like "Mary Had a Little Lamb?" Why not learn technique as it occurs in, say, the Rodrigo *Concerto*? It's no harder. Learn the piece in your head before you play it. Then, play it

so slow there's no possibility of making a mistake. Slow is fast—that's the basic model of speed learning.

*Did you ever take a lesson from Barney Kessel?*

Yes. He taught me I didn't need to take lessons from him! I just needed to travel in faster company. When I got my chance, it was the good players who gave it to me. Here's how you get a break: You hang around with the good guys. The ones that aren't so good are often defensive, but the good guys have nothing to lose, and they wouldn't recommend an inferior player for a gig in a million years.

*Is Howard Roberts a composer, a studio player, a teacher, or a jazzer?*

On a clear day, if all things were wonderful, I'd be an explorer or an astronomer looking for a new star. Or I'd be a hobbyist who fools around with putting combinations of pitch and notes together. To me, the guitar is what a typewriter is to a novelist—it's a tool for expression.

1



# Why TASCAM's Pocketstudio 5 is the Greatest Thing Ever

## 1. It Does What You Need



### RECORD:

Four tracks of great-sounding digital audio on innovative Compact Flash cards. Over 100 built-in effects for guitar, vocals and other instruments. Digital editing...copy/paste your vocals and instruments with bars & beats, bounce tracks and more.



### PLAY SEQUENCES:

Use the internal synthesizer to play back Standard MIDI File sequences, or with Pocketstudio 5's MIDI jack to use it as a sound module. Includes 100 patterns in various genres to inspire new tunes or for play-along practice.



### USB PORT:

Import and export Pocketstudio audio files with your USB-equipped Mac or PC to post songs on the Internet and email them to friends. Collaborate on new tunes with other Pocketstudio owners by emailing them your tracks.



### MP3 MIXDOWN:

Mixdown your Pocketstudio audio and MIDI tracks to MP3 format. Export them to your computer via USB. Import and play back MP3 files.

## 2. It Goes Where You Go

Since it can run on AA batteries and has a built-in condenser mic (plus an included headset mic), the ultra-portable Pocketstudio 5 is the songwriting and jamming wonder of the world. Grab it for your next trip to the beach...to the mountains...wherever you're most creative.



## 3. It Gives You More Friends



Introducing the Pocketstudio Network, a web-based community of Pocketstudio owners. Using it couldn't be easier: go to our web site and enter your name, the type of music you like and the instruments you play. That's it! Now, you can search for and find other Pocketstudio owners and get together to write and record new tunes. Instead of being limited to working with the people in your town, you can create music with Pocketstudio users around the world!



POCKETSTUDIO 5 4-TRACK RECORDER / MIDI ARRANGER / MP3 ENCODER

If all that weren't enough, the Pocketstudio 5 is surprisingly affordable, too. Still need more info on the greatest thing ever? Check out the Pocketstudio 5 at your TASCAM dealer or visit [www.tascam.com/pocketstudio](http://www.tascam.com/pocketstudio). Something this great is just too cool to pass up.

[www.tascam.com](http://www.tascam.com)

**TASCAM**  
a whole world of recording



# Perfect Together

When it comes to playing in tune, anything less than perfection is unacceptable, whether you're just jamming with a friend or on stage at a gig.

No one knows this better than Seiko's engineers. It is their mission to provide musicians with most accurate, most reliable, high quality tuners at all price ranges.

See the new line of high-tech Seiko Tuners at your favorite music store. Take one home, tune up and see how good perfection feels.

## ST737L

- Guitar/ Bass Tuner
- Analog & digital readout
- Pitch generator
- Back lit screen
- Sharp/flat LED indicator

## ST737

- Guitar/ Bass Tuner
- Analog & digital readout
- Pitch generator
- Sharp/flat LED indicator

## ST757

- Fully chromatic quartz tuner
- Transposable key
- Analog & digital readout
- Pitch generator
- Sharp/flat LED indicator

## ST757L

- Fully chromatic quartz tuner
- Transposable key
- Analog & digital readout
- Pitch generator
- Back lit screen
- Sharp/flat LED indicator

# SEIKO

PROFESSIONAL TUNERS & METRONOMES

Visit Seiko On-Line: [www.KamanMusic.com](http://www.KamanMusic.com)

Kaman Music Corp., Box 507, Bloomfield, CT 06002.

RUSH REVIEWED!